MUSICAL COURIER

Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, JUNE 15, 1939

Price 20 Cents

MYRA HESS

Pianist

Returning in November for Her Sixteenth Season and Longest Tour
of the United States and Canada

NEW YORK TIMES,
JANUARY 4, 1939.

SCHELLING HEARD IN PIANO RECITAL

Turns From His Lecturing and Conducting for Concert in Carnegie Hall

PRELUDES BY BACH GIVEN

Schumann 'Fantasia' and Work by Paderewski, Blanchet and Granados on Program

By OLIN DOWNES

Ernest Schelling, who in late seasons has occupied himself as a musician principally with lecturing and conducting, gave last night a piano recital in Carnegie Hall. He played two preludes, without the accompanying fugues, from the Bach "Well-Tempered Clavichord." They were the two familiar ones in E-flat minor and B-flat minor—the two which could well serve as instrumental movements from the Passions.

Then he played a fugue without its prelude—the C minor organ fugue of Bach, in an arrangement by E. Blanchet. The compositions in the bigger forms were the set of E flat minor variations of Paderewski, Mr. Schelling's master, and the Schumann "Fantasia." A final group was of small pieces by Blanchet, Granados and Schelling.

It has been too long since Mr. Schelling appeared here in recital, for he is of those born to play the instrument. The piano is not his master but his servant. Difficulties that would stultify the expressive effect of others' performances fire him and are for him the natural way of exploiting the keyboard—of making it talk.

Romantic in Style

There are a hundred, a thousand excellent musicians who attempt the piano, lacking neither temperament nor musicianship, nor even technic. For all that, they are themselves in the situation. They do not summon the necessary color and dynamic contrast from the keys. They do not take naturally to these ways. There is the feeling that some other instrument might release them, while the piano only serves to cramp their style. They give edifying performances, which, however, do not fulfill their own wishes: they are not instinctive performers, and no amount of deep thought and strenuous labor will make them so.

It is Mr. Schelling's instinct to think—pianistically is an abused phrase—let us say, to think naturally in the piano's idiom. He is essentially a romantic in his style. There are analogies between this style and, as in the case of the Schumann "Fantasia" last night, that of Paderewski. But this is not imitation, though it may well be assimilation of expressive methods which correspond to the performer's innate musical tendencies. And Mr. Schelling plays in the big way, not with finicking nuances, or irritating preoccupation with detail.

The last group of compositions was not heard by this writer. Paderewski's "Variations" were given a brilliant and admirably colored performance. The climax of the evening, undoubtedly, was Schumann's "Fantasia," played with a superb passion and sweep, yet, withal, enfolding in its design those moments of intimate lyricism in which Schumann is unique and inimitable. Mr. Schelling played as though it were a great pleasure for him to return to his native instrument, with a freshness of feeling, an enthusiasm, a youthful fire that made the recital pass quickly.

* *Town Hall intended.*

ERNEST Schelling (*)

RETURNS IN TRIUMPH *as pianist*

New York Times:

"Born to play the instrument. The piano is not his master, but his servant . . . Plays in the big way . . . Superb passion and sweep."

Leonard Hyams

NEW YORK SUN
JANUARY 4, 1939

SCHELLING HEARD AGAIN AS PIANIST

Welcomed at First Recital in Ten Years.

By OSCAR THOMPSON.

Ernest Schelling was welcomed back to the recital fold in Town Hall last night by an audience that contained many of the city's leading musicians, including some celebrities of the keyboard. Occupied in recent years with the Young People's Concerts of the Philharmonic-Symphony and with other activities as a conductor, the American pianist had been absent from the city's recital platforms for a decade. But he had not permitted his technic to rust, as he was not long in making clear last night.

Mr. Schelling's return program was one of substance. Its weightiest opus was the Schumann "Phantasie," the three extended movements of which provide a test of many phases of a pianist's equipment. As in the past, Mr. Schelling was a player of the big line. He built the sonorities of the massive middle section almost casually, and enlarged the outlines of the closing movement, without however sacrificing its lyricism. His tempi were judiciously chosen and architecturally the performance was a noteworthy one.

Washington, D. C., January 9th, 1939: from the column, "My Day", of Mrs. Franklin D. Roosevelt:

"I went to Mrs. Lawrence Townsend's concert . . The joy of the morning was hearing Ernest Schelling. I always enjoy him, and this morning he played a Chopin Barcarolle I particularly liked . . ."

SCHELLING WILL DIVIDE THE COMING SEASON BETWEEN HIS ACTIVITIES AS CONDUCTOR and PIANIST

For Available Time Write

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division of Columbia Concerts Corporation of Columbia Broadcasting System

(Steinway Piano)

MUSICAL COURIER

An International Journal, Established 1880

Whole Number 2989 | NEW YORK, JUNE 15, 1939 | Vol. CXIX—No. 12

Baltimore Music Benefits $172,100 By Carnegie Gift

Peabody and Other Institutions Allotted Fund for Extension of Community Art in Maryland

By GUSTAV KLEMM

BALTIMORE, MD.—The Carnegie Corporation has just allotted $172,100 to finance a unique community plan for the advancement of art and musical education and appreciation in this city. Announcement of the gift was made by Howard W. Jackson, Mayor of Baltimore. The money will be broken up into three-year grants to Johns Hopkins University, Goucher College, the Peabody Institute, the Maryland Institute and the Baltimore Department of Education.

A committee, appointed a year ago by Mayor Jackson, has been studying existing conditions. Their report discovered a number of gaps in the cultural training

(*Continued on page 10*)

St. Louis Launches 21st Municipal Opera Series

ST. LOUIS, MO.—The twenty-first season of St. Louis Municipal Opera started on June 2 with a brilliant offering of Rudolf Friml's Rose Marie. There will be 87 performances of twelve different productions. Part of the $200,000 modernization scheme is in the form of stone pergolas designed to shelter the audience in case of rain, and the enlarged stage pylons from which the lighting is directed.

Seven thousand attended the first night and approved the additions to the cast. Lansing Hatfield as Jim Kenyon gave assurance that the baritone leads this year will be in excellent hands. Robert

(*Continued on page 5*)

MUSIC WELCOMES BRITISH RULERS

Music played its share in greeting King George and Queen Elizabeth of England on their visit to the United States. With Sir Adrian Boult, of the British Broadcasting Corporation conducting, two concerts by the Philharmonic Society were given in Carnegie Hall, New York, on June 9 and 10.

On June 11, Sir Adrian conducted the NBC Orchestra on the special program arranged by NBC commemorating the visit of the British sovereigns in a coast-to-coast network. Special events from various points in the transcontinental chain made up the official welcoming program.

As announced in the last issue of the Musical Courier, Lawrence Tibbett, Metropolitan Opera baritone, and Marian

(*Continued on page 7*)

Protests Follow Whalen Cancellation of N. Y. World's Fair Music Programs

Pictorial Feature Service
OLIN DOWNES

GROVER WHALEN

Sharp protests and letters criticizing the New York World's Fair's abandonment of the planned musical schedule are reaching the Musical Courier as President Grover A. Whalen prepared to substitute "popular" entertainment in Music Hall in place of the festival programs.

The story of the sudden change in policy was published in the last issue, together with the letters between Mr. Whalen and the former Musical Director of the Fair, Olin Downes, who resigned on announcement of the substitution of a "low-priced more popular entertainment" policy in Music Hall.

A few of these letters follow:

Spaeth Urges Private Sponsorship

Editor, Musical Courier: Your editorial on the abandonment of the serious musical program of the World's Fair is timely and stimulating. Obviously it would be unfair to blame Olin Downes, who had a magnificent vision, but was not given the means to carry it out.

It was originally announced that there would be a budget of over a million dollars for good music. This was later eliminated, and it soon became evident that the Music Hall could not make good concerts pay for themselves in competition with free entertainment and low-priced amusements of exceptionally wide appeal.

Actually the box-office should not have to be considered. If the American government refuses to spend some money in exhibiting our own best music

(*Continued on page 4*)

Ravinia Concerts To Be Led by Trio Of Baton Notables

Boult, Rodzinski, Golschmann to Conduct Outdoor Series—Chicago Groups in Novelties

By RENÉ DEVRIES

CHICAGO.—Sir Adrian Boult, Vladimir Golschmann and Artur Rodzinski are the conductors who will direct Ravinia's fourth season of symphony concerts "under the stars." Beginning June 29 and continuing through August 6, programs will be given by the Chicago Symphony Orchestra on Thursday, Friday and Saturday nights. Soloists announced thus far as Josef Hofmann and Emmanuel Feuermann.

A newcomer to the Midwest, Sir Adrian musical director of the British Broadcasting Company Orchestra, will conduct the first two weeks. Both Mr. Golschmann and Dr. Rodzinski are Ravinia

(*Continued on Page 24*)

New York Summer Music Season Is Inaugurated

With a ten-week season arranged, two longer than usual, New York's annual summer Lewisohn Stadium Concerts, by the Philharmonic Orchestra, was scheduled to be inaugurated last night (June 14). To Walter Damrosch, dean of American conductors, went the honor of launching the season and Albert Spalding, native violinist, was listed as the assisting soloist.

Heretofore the Goldman Band has opened New York's summer music activities but Edwin Franko Goldman's musicians are still in California, playing at

(*Continued on page 5*)

23,000 HEAR TIBBETT

at opening night concert of Essex County symphony series in Newark, N. J., Stadium.
(Story on page 6)

Newark News Photo; Tibbett by Pictorial Feature Service

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscriptions $3.00—Europe $4.50—Canada $4.00.

FEEDING THE WALLABIES

in Koala Park, Sydney, was one of the pleasant diversions of Lotte Lehmann, Metropolitan Opera soprano, in her concert tour of Australia.

Protest N. Y. World's Fair Music Policy

(*Continued from page 3*)

to the world, then the Fair should do so, and if the Fair will not, then it is up to the big advertisers and private capital. But hand-picked audiences should be invited to such concerts, as was done most successfully by the foreign nations, which had some confidence in their native art.

A festival of American music could still be arranged in September on such a basis, as already suggested by our National Committee for American Music. If Congress or the Fair or any individuals will finance such a festival, we will gladly carry out the details.

SIGMUND SPAETH,
Chairman, National Committee for American Music.
New York, June 2, 1939.

Club Head Protests Cancellation

Editor, Musical Courier:

It is a matter of great regret to the clubs which I represent that the programs for the Music Hall series of concerts at the World's Fair have been cancelled and that Olin Downes has resigned as director.

The members of my organizations feel that the cultural influences of classical music and the appearances of distinguished artists at these concerts would be more of a benefit to the discriminating public than the popular programs scheduled, which would appeal to the less well educated masses.

The proposed popular music would not serve to raise the standard of musical appreciation, which we had hoped would have been one of the aims of the fair.

FLORENCE FOSTER JENKINS,
President, Verdi Club, Manhattan Study Club, and National Society of Patriotic Women of America.
New York, June 2, 1939.

Mrs. H. H. A. Beach Regrets Move

Editor, Musical Courier:

I can recall what happened on previous occasions, as when Theodore Thomas, without an elaborate program of the greatest music, to be given throughout the Chicago World's Columbian Exposition of 1893, it was only begun when it became evident that people would not listen to serious music when in the mood for holiday-making and when so greatly fatigued by trying to see so much every day. The beautiful plans were abandoned, to the grief of the great conductor.

The San Francisco Panama-Pacific Exposition of 1915 succeeded by having special festivals given by visiting orchestras, such as the Boston Symphony, but for daily pleasuring people preferred the various bands which are always liked, especially out of doors.

Where people attend so many serious orchestral and other concerts during the winter, they seem to care less for them in hot weather, but chiefly when they are so fully diverted by all the exhibitors of a great fair.

I am not surprised at the decision, although I regret that visitors from places less favored than New York by superb musical events should not be able to have them at the fair. At any rate, such concerts should not be given there at a financial loss and poorly attended. People crave mere amusement on such occasions and, if they will not accept anything more serious, why try to give it to them?

MRS. H. H. A. BEACH.
Centerville, Mass., June 2, 1939.

Doersam Styles Action "Loss"

Editor, Musical Courier:

Referring to the recent cancellation of the Music Hall Concerts, at the New York World's Fair, however justified in his actions Mr. Whalen may be, all serious music-lovers must deplore such action, depriving, as it does, visitors of hearing great music by great artists.

CHARLES HENRY DOERSAM,
Warden, American Guild of Organists.
Palisade, N. J., June 6, 1939.

Yon Wants "Balanced Menu"

Editor, Musical Courier:

It is possible to go too far, that is, by giving classical music only, at any exposition. While it is too bad that good music has been cancelled, why not go half-and-half? Every variety of music should be presented to the masses. Who wants a "meat only" dinner? Let us have dessert as well as meat! Vocal, instrumental, choral, organ music of all periods and forms should be given, thus providing the variety which the masses want.

PIETRO YON,
Organist and Director of Music,
St. Patrick's R. C. Cathedral.
New York, June 3, 1939.

Criticizes Mr. Downes

Editor, Musical Courier:

I am reluctant to criticize Olin Downes' directorship of the New York World's Fair, but I do believe he made a grave error in not taking the musical public more into his confidence while he was formulating the initial plans.

To be sure, there was an advisory committee, but I am told on unquestioned authority that these members were not called on to suggest ideas but were expected to agree with Mr. Downes' proposals.

Knowing some members of the committee intimately, I am sure they were capable of creating a practical and dynamic program for a World's Fair.

Reports reached me that it was Mr. Whalen who clamped down on suggestions which might entail the spending of

(*Continued on page 29*)

Photo by Ella Barnett

LAST MINUTE INSTRUCTIONS

by Mrs. Irl Allison, Secretary of the National Guild of Piano Teachers, to some of the 400 students who participated in the New York division of the National Piano Playing Tournament from June 8 to 10 in Sohmer Hall. Hidden behind screens sit the judges, Hans Barth, John Mokrejs, Carl Roeder, Richard McClanahan, William O'Toole and Walter Charmbury, who graded the participants on accuracy, tone, touch, phrasing, dynamics, pedalling and style.

Doctorate for Impresario

Dr. Johnson

Edward Johnson, general manager of the Metropolitan Opera, was awarded the Mus. D. degree at the annual commencement exercises of New York University on June 7. Chancellor Harry Milburn Chase, in granting the degree to Dr. Johnson said: "Diplomatically and successfully you have led our Metropolitan Opera to one of its highest levels of artistic excellence. In so doing you have recognized the importance of youth and of young America in particular, in building for the musical world of the future. We are happy to confer upon you our degree of Doctor of Music."

Elmore Is Appointed McDonald's Successor at U. of P.

Robert Elmore has been named to the faculty of the University of Pennsylvania, succeeding Dr. Harl McDonald, recently appointed business manager of the Philadelphia Orchestra. Mr. Elmore, organist of the Church of the Holy Trinity, Philadelphia, will teach all classes in musical composition and will share with Dr. McDonald the direction of the choral society of 200 voices.

Mr. Elmore was recently heard at the Sunbury Festival of the Mendelssohn Club Chorus as organist in Bach's B minor Mass and was piano soloist at the third annual concert of the Girard Trust Company Glee Club, Philadelphia.

John Carter Sings at House of Representatives

John Carter, Metropolitan Opera tenor, was selected by the committee on memorials to sing at the Decoration Day services in the House of Representatives, Washington, D. C., in memory of the late Senator from New York Royal S. Copeland and other members of Congress who have died in the past year.

Mr. Carter on June 29 is soloist at the New York World's Fair, celebrating Rockland County, N. Y., Day.

Hageman Writing New Film Score

Richard Hageman, former Metropolitan Opera conductor, composer and teacher, now living in Beverly Hills, Calif., is writing the music for his fifth picture, a Frank Lloyd production at Paramount Studios, entitled Ruler of the Seas. Mr. Hageman was a runner-up in the Screen Academy award for his music in his first picture, If I Were King.

Ford Concerts to Continue

After some uncertainty on the part of the Ford executives, they have finally decided to continue their radio concert series next season. One of the conductors already engaged is Fritz Reiner.

Paderewski Resting in Switzerland

Ignace Jan Paderewski, forced by illness to cancel the last part of his American tour, is recovering at his home in Switzerland, according to word received by friends in this country.

New York Summer Music Span Opens With Stadium Bow

Damrosch Slated to Conduct Opening Night's Program, with Spalding Assisting — Many Leaders and Soloists

(*Continued from page* 3)

the International Exposition and will not be heard in New York until July 9, closing their season on Sept. 8. Richard Franko Goldman, son of the bandmaster, will share the podium with his father. This will be the twenty-eighth season of the band's open-air concerts in New York.

Parade of Conductors

In addition to Dr. Damrosch, the Stadium conductors will include Massimo Freccia, who made his debut last season, and who conducts the first fortnight; Efrem Kurtz, of the Ballet Russe, who conducts the week of July 5; Erich Leinsdorf, Metropolitan Opera conductor, who has been engaged for six concerts next month during which he will give an all-Wagner program with Florence Easton and Jan Peerce as soloists; Charles O'Connell, who has appeared with the Philadelphia Orchestra and who comes to the Stadium on July 21, 22 and 23; Fritz Reiner, who will conduct the final two weeks of the season during which he presents a Beethoven Festival covering the nine symphonies, the violin concerto and several of the piano concerti; Alexander Smallens, who will again direct the opera and ballet performances; and Frieder Weissmann, former conductor of the Berlin Symphony and other orchestras including a guest leadership of the Cincinnati Symphony.

Soloists and Novelties

Soloists scheduled include Josef Hofmann, in Beethoven's Emperor concerto; Robert Virovai, to be heard in the Brahms violin concerto; Joan Field, native violinist, who is to play the Bruch G minor concerto; Lily Pons, Metropolitan soprano, in a program conducted by her husband, André Kostelanetz; Rudolph Ganz, pianist, in a special Swiss program and Jascha Heifetz, in the Beethoven concerto.

A special program will be given, featuring American composers on July 4. Aida will be presented on June 22 and 23 with Rosa Tentoni, Ljuba Senderowna, Norberto Ardelli, John Gurney, Carlo Morelli and the Yakovleff Ballet. Patricia Bowman and Paul Haakon head the dancers of the Fokine Ballet which appears on June 29 and 30. Bruna Castagna, Armand Tokatyan and Robert Weede will be heard in Carmen on July 13 and 14 and the Fokine Ballet on July 27 and 28 will return for another program.

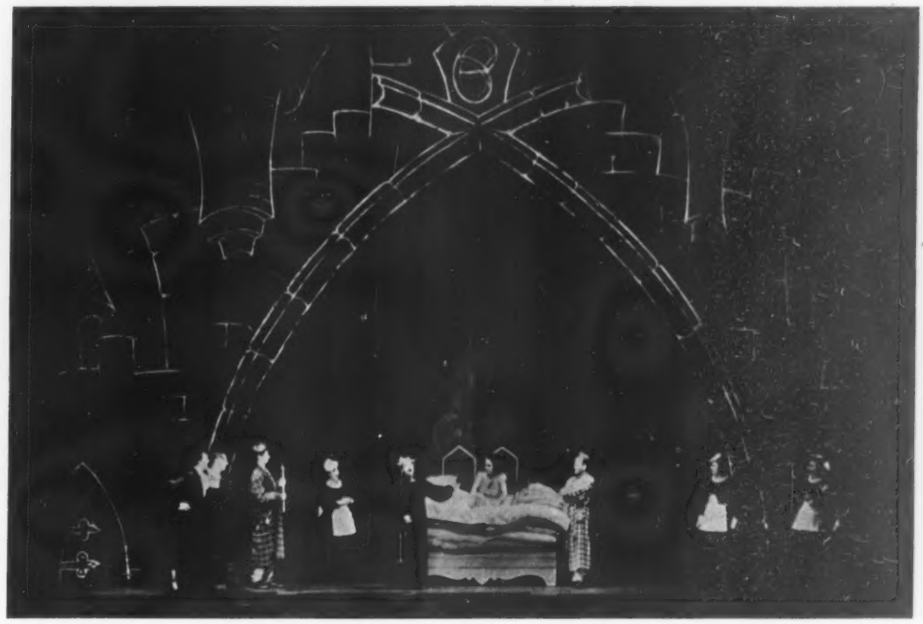
The annual Gershwin Night, with chorus and special soloists, will be observed on July 10.

Zinka Milanov Signs with Wagner

Zinka Milanov, Metropolitan Opera soprano, is now under the concert management of Charles L. Wagner. From April to June and September to November, she will have made appearances in eight operatic roles in Paris, Milan, Sofia, Budapest, Dresden, Belgrade and Zagreb; and will be heard in concerts in Paris, London, Belgrade and Sofia.

On her schedule also are orchestral appearances with Toscanini in London and at the International Music Festival in Lucerne. In early November she sings twice with Bruno Walter directing at the Amsterdam Music Festival.

Modern Decors a Feature of Ohio Lyric Dramas



SCENE FROM THE PRINCESS ON THE PEA by Ernst Toch, as staged by the Cleveland Institute of Music.

Photo by Geoffrey Landesman

Toch and Puccini Operas Are Performed in Double Bill With Novel Settings

CLEVELAND, O.—The Cleveland Institute of Music staged its operatic productions in May at Severance Hall's main auditorium, offering a double bill directed by Boris Goldovsky, and consisting of Gianni Schicchi by Puccini, and The Princess on the Pea, by Ernst Toch. The production was sponsored by the Cleveland Wellesley and Vassar alumnae for the benefit of their respective scholarship funds.

An artistic and financial success, the operas were presented to a large audience, many of whom were children eager to hear the operatic version of Hans Christian Andersen's fairy tale. It was the first performance of The Princess on the Pea in Cleveland, and the difficult roles were well handled by the Institute singers.

Included in the cast were Margaret Martin, as the Princess; Stuart Groshong, the King; Marcia Kenyon Bissell, the Queen; Fred Lansinger, the Prince; Marjorie Phelps, the Nurse; James Meena and Myron Ryan, Gentlemen of the Court; Miriam Berg, Mary Van Kirk, Gladys Dworkin, Maids; Virginia Phelps, the Cook.

Mr. Meena sang the name role in Gianni Schicchi. The stage set, designed by Richard Rychtarik, director of opera stage design at the Institute, was spectacular. The backdrop, containing the huge window through which is seen a vista of Florence, was said to be one of the most striking treatments ever given this scene.

Myron Ryan was Rinuccio; Angelica Mancini, Lauretta; Mr. Groshong, Simone. Other parts were taken by Mary Van Kirk, Miriam Berg, Fred Lansinger, George Parkinson, Julius Selker, Harold Fink, Marjorie Phelps, Virginia Phelps and Frank Stafford. B. D.

HELEN JEPSON,
soprano, arriving in El Paso, Tex., for the season's final program of the Community Concerts Association. Left to right: Mrs. A. L. McKnight, wife of the president of the El Paso Community Concerts Association; Mrs. Hallett Johnson, executive secretary of the same organization; Hugh Hook, Assistant Western Manager of the Association; and Miss Jepson.

St. Louis Opera Opens

(*Continued from page* 3)

Chisholm, another newcomer essayed Sergeant Malone with professional authority and the comedy part of Hard Boiled Herman was made outstanding by Lester Allen. Nancy McCord was charming as usual in the title role.

The singing and dancing chorus gave excellent account of itself. Certain scenic innovations were departures from the accustomed lavishness. The more simplified treatment of settings introduced the work of Norris Houghton, competent young designer.

The orchestra of fifty musicians is again under the capable direction of George Hirst; the stage direction in charge of Zeke Colvan and the general production supervised by Richard Berger. The season subscription sale for this season is the largest in the opera's history, considerably more than $100,000 in seats having been sold before the single sale opened.

The St. Louis All-High School Band celebrated Young Citizens' Day with a concert at Cleveland High School. Ernest Hares, completing his first year as supervisor of instrumental music in the public schools, conducted the eighty-five young musicians. O. C.

Norden Re-engaged as Leader of Germantown Orchestra

GERMANTOWN, PA.—N. Lindsay Norden, conductor of the Germantown Symphony Orchestra, has been re-engaged for next season. At the annual meeting of the orchestra association, the following officers and directors were named: president, Ernest Youngjohns; vice president, Mrs. Barbara M. Norden; secretary, S. Ervin Diehl, Jr.; directors—Mrs. Elizabeth Murphy, Odell Hauser, Mrs. John C. Wrenshall, Mrs. F. I. Kittredge and Mrs. Emily Yost. R. A.

Claudel and Honegger Mystery Inaugurates Zurich Town Hall

ZURICH.—In connection with the Swiss National Exhibition 1939, the new Town Hall and Congress Building was inaugurated in splendid style. In spite of considerable *pros* and *cons* regarding this new, modernistic building, it must be admitted that it admirably meets Zurich's needs, providing several halls with a combined seating capacity of 10,000. The structure is the work of three young Swiss architects: MM. Steiger, Haefeli, and Moser.

Opening Ceremonies

For the opening ceremony, given in the largest hall, a program of Hegar's Festouverture, a Bach toccata for organ, Wagner's Meistersinger Prelude, and speeches by Dr. Balsiger, Dr. Klöti, and Dr. Staehelin was enthusiastically received. Volkmar Andreae directed the musical part of the proceedings, and Heinrich Funk officiated at the organ.

Other musical events in connection with the Exhibition were preluded by a program consisting of an Ausstellungsmarsch by Frank Martin; a cantata, Tag des Volkes, by Albert Moeschinger, and other works by Swiss composers. The soloists were Maria Bernhard-Ulbrich, Maria Helbling, Ernest Bauer, and Paul Sandoz. A church concert featured Mabella Ott-Penetto in Bach and Handel arias.

Claudel, Honegger Drama

An important hearing of Paul Claudel's Joan of Arc at the Stake, with music by Honegger, was admirably presented by the Kammerorchester and chorus from Basle. Ida Rubinstein, dancer, partnered by Jean Hervés, Serge Sandoz, Carles Bauche, Ernest Bauer, Berthe Vigier, Lina Falk, Ellen Benoit-Favre, and Marianne Hirsig-Löw were the chief protagonists. The public was deeply impressed by this musical-choreographic spectacle, applauding the work throughout the evening.

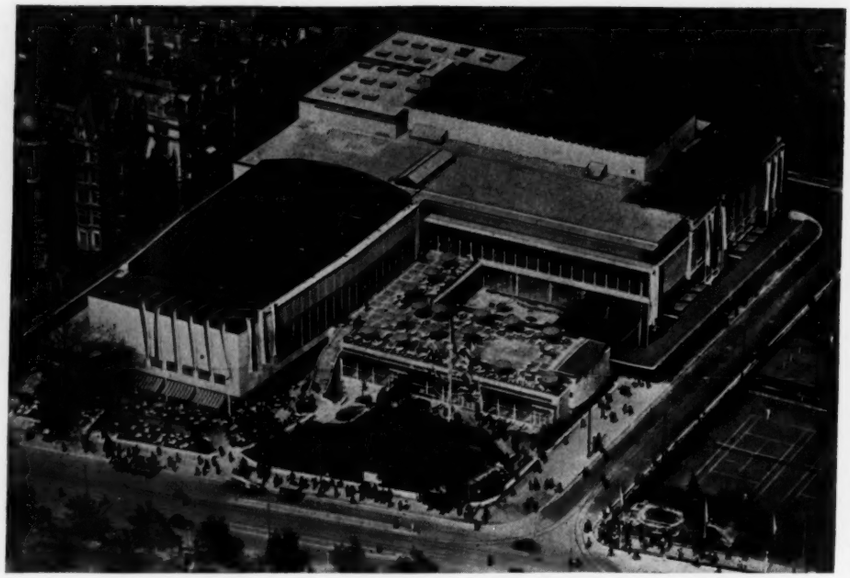
Carmen Without Recitatives

An excellent performance of Bizet's Carmen took place at the Stadttheatre under Swarowsky's direction. Recitatives were spoken as in Bizet's original score, an effect which is perhaps more dramatic, but troubling to the musical line.

Leading Collaborators

The principals included Georgine Milenkovics as Carmen and Carlo Romatko as Don José. Walter Felsenstein was responsible for the *mise-en-scène*, Roman Clemens for the scenery and costumes.

JOSEF KISCH



NEW TOWN HALL AND CONGRESS BUILDING
inaugurated in conjunction with the Swiss National Exhibition 1939, in Zurich.

Polish Ballet in Bow

American Debut of Dancers Includes Trio of Premieres

Making its American debut, the Polish Ballet appeared at the Hall of Music (World's Fair) on June 6 before a large and appreciative audience.

Three works new to this vicinity were offered, Bronislawa Nijinska's choreographic version of Chopin's E minor piano concerto; Harnasie, music by Szymanowski and choreography by Jan Cieplinski; and Country Wedding, with Karol Kurpinski's music and Piotr Zajlich's choreography.

The ensemble and solo performances were admirably conceived and executed, and represented virtuoso art. Scenery, costumes and decorations had taste and atmosphere.

Least convincing of the presentations was that of the Chopin concerto, which hardly is ideal music for dance purposes. The piano part had an excellent interpreter in Seweryn Turel. Mieczyslaw Mierzejewski conducted authoritatively.

Harnasie was a colorful and animated piece, with Zofia Wojcikowska as the dashing and comely bride. Szymanowski's music (heard in 1937 at a New York Philharmonic concert) registered through its highly characteristic nature. Another attractive bride was Olga Slawska, in Country Wedding. The bridegroom was the gifted Leon Woizikowski, who appeared in America several seasons ago with the Ballet Russe de Monte Carlo. The two last-named numbers were under the effective conductorship of Jerzy Bojanowski. In Harnasie there was verveful singing by Allan Adair, Donald Rogers and members of the Schola Cantorum Chorus. L. L.

PRIZE WINNING PIANIST.

Samuel Sorin, who was under the direct supervision of Sergei Tarnowsky (right) for five years at DePaul University School of Music, Chicago. Last year Mr. Sorin went to Cleveland and is now at the Juilliard School of Music. He won the Schubert Memorial Prize of $1,000 and an appearance with orchestra at the recent Young Artists' Contests of the National Federation of Music Clubs.

23,000 Hail Opening Newark Stadium Event

Tibbett Soloist in First of Essex County Symphonic Bills

[*Picture on Page* 3]

NEWARK, N. J.—With Alexander Smallens conducting and Lawrence Tibbett, Metropolitan Opera baritone, as soloist, the fourth annual festival of the Essex County Symphony Society was inaugurated here on June 6 before an audience estimated at 23,000 in the City Schools Stadium.

The orchestra was augmented by some twenty-five musicians from the NBC and New York Philharmonic ensembles with Max Goberman as concertmaster.

Dvorak's Carnival Overture, played in festive manner, opened the program. Mr. Tibbett then sang the Provenza aria from La Traviata and the Largo al Factotum from The Barber of Seville, both in admirable vocal style. He also participated in an excerpt from Die Walküre, singing Wotan's Abscheid with notable poignancy and feeling.

The entr'acte music from Glazounoff's ballet Raymonda and Cesar Franck's symphony were the other orchestral items played with understanding and finesse under Smallens' baton. Mr. Tibbett's second part contributions included Schubert's Serenade, in English, Koeneman's arrangement of the Volga Boat Song and Stothart's Rogue Song. He was enthusiastically greeted by the large audience.

The festival continued on June 13 with Josef Hofmann, pianist, as soloist. Emanuel Feuermann, cellist, and Lily Pons, Metropolitan Opera coloratura, are to be heard on subsequent programs. T. T.

Barrere and Britt on Holiday at Woodstock

Georges Barrere, flutist-conductor, and Horace Britt, cellist-conductor, have gone to their summer homes at the Maverick artist colony, Woodstock, N. Y., where they are neighbors. They recently concluded the second season of their Barrere-Britt Concertino and last winter approximately doubled the number of engagements of the initial season. An even more extensive season is expected next year.

Mr. Barrere will appear as soloist with the New York Philharmonic-Symphony Orchestra next season.

Watergate Series Will Include Twelve Concerts

Kindler and Guests to Lead Outdoor Music in Capital

WASHINGTON, D. C.—The first concert in the Sunset Symphony series, to be given this season by the National Symphony Orchestra at the Potomac Water Gate here will be presented on July 9, it was announced by Dr. William McClellan, president of the orchestra association.

Dr. Hans Kindler, conductor of the orchestra during the regular season, will be general musical director and is expected to lead at least two concerts including the inaugural. Twelve concerts are to be presented during the six-week season, divided equally between Sundays and Wednesdays. The acoustical shell, especially constructed for last season's concerts, will be reassembled. Guest conductors and soloists will appear during the season and at least one opera is under contemplation.

C. C. Cappel, manager of the orchestra, who assisted in launching these concerts in 1935, again will manage the series.

Fritz Mahler to Teach at Juilliard Summer School

Fritz Mahler has been appointed to the Juilliard Summer School, opening on July 5 and continuing until August 11, to teach advanced conducting and the technic of opera conducting. For five years he was permanent conductor of the Copenhagen Symphony. He has also conducted many European and American orchestras. Mr. Mahler last year led the Wagnerian Memorial Concert of the Boston Symphony. Musical director of the Philadelphia La Scala Opera Company, he served in a similar capacity at the Mozart Festival last summer at Ridgefield, Conn., and the opera festival in Birmingham.

Strauss' Birthday Marked

VIENNA.—Richard Strauss celebrated his 75th birthday on June 11 by conducting the Philharmonic Orchestra, including a performance of his Sinfonia Domestica. Hitler came to Vienna especially to attend a performance of Strauss' Der Friedenstag at the Opera.

London Music Festival Opens To Complaints of a Misnomer

Covent Garden Series Begins with Bartered Bride—Toscanini Fêted—Beecham, Walter, Menuhin, Kreisler Charm

By HUGH LIVERSIDGE

LONDON.—The London Music Festival has opened its gala month-long series. Amidst enthusiasm, raven-like croakings were heard asking, "Why call this a festival? All it does is give another name to the usual London music." However. . . .

At Queen's Hall, Sir Thomas and the London Philharmonic played Sibelius' Sixth, Mozart's Haffner, and Delius' Paris symphonies in a manner which roused the crowd to a high pitch of applausiveness.

Bruno Walter, in his concert with the London Philharmonic, displayed his hand at works of a totally different character: Mendelssohn's Midsummer Night's Dream, Mozart's Symphony No. 39, and Brahms' Fourth—all delightfully presented and warmly received.

Royalty Fetes Toscanini

For Toscanini's opening concert with the BBC Orchestra, Their Majesties the King and Queen, Queen Mary, and the Duke of Kent, as well as fashionable Londoners thronged Queen's Hall. Indeed, the hall was oversubscribed three times, and tickets were alloted by ballot! For his first seance of Beethoven programs, Toscanini offered the Leonore No. 3 and the Egmont overtures and the First and Second symphonies—all with the maestro's usual perfection and persuasiveness. The second concert listed Coriolanus Overture, the Eroica and fourth symphonies, while the final program comprised Prometheus Overture, the Pastoral and fifth symphonies.

Sir Adrian Boult's Sunday afternoon Beethoven concert with the BBC at Queen's Hall, featured the Great Fugue and Wilhelm Backhaus in the C minor and E flat piano concertos. The latter's readings seemed dictated more by the head than the heart.

Covent Garden Season Launched

In spite of advance rumors to the contrary, Covent Garden rang up its curtain with Smetana's Bartered Bride—an amusing if somewhat uneven performance. The roles of Jenik and Marenka were played by Richard Tauber and Hilde Konetzni, and although the pair did some fine singing, they did not let us forget they were famous singers in peasant dress. Fritz Krenn as Kezal, the village matchmaker, gave the same impression.

Due to illness, Ethel Bartlett was unable to appear with her partner Rae Robertson at Boyd Neel's orchestra concert. Eric Harrison replaced the popular pianist, and in company with Mr. Robertson, gave a splendid first performance of Hugo Anson's Concerto for two pianos and strings. Kathleen Long, pianist, was utterly charming in a Mozart concerto. On his own, Boyd Neel and the excellent orchestra, delighted with Handel's A major concerto grosso and Mozart's D major Divertimento.

Cambridge Singers in Rarities

The Cambridge University Madrigal Society, conducted by Boris Ord, gave Haydn's Mass in B flat, Mozart's Vespers, and Schubert's setting of Goethe's Gesang der Geister über den Wassern. Nan Maryska, Freda Townson, Eric Starling, and Arnold Matters were the able soloists.

Other events were an outstanding recital by violinist Huberman (Queen's Hall), piano recitals by Frederic Lamond (Queen's Hall), Dorcas Brown (debut at Wigmore Hall) and John Goss and the London singers in a hey-nonny-nonny sort of program at the Prince's Galleries.

At the Albert Hall, Yehudi Menuhin, Sir Henry Wood, and the London Philharmonic gave their services to aid German and Austrian Jewish Refugee Women and Children. A generous gift indeed, and one which reaped many shekels. Menuhin played Bach's A minor, Bruch's G minor, and Beethoven's D major concertos, a task which he accomplished with ease and artistry. In addition, Menuhin played Wieniawski's Legende as an encore.

Kreisler, with Sir Thomas Beecham and the London Philharmonic, provided a memorable evening with Tschaikowsky and Brahms concertos. If this feast was not entirely an epicurean delight, the fault certainly did not lie with Kreisler and his associates, for it is doubtful if anything short of a re-scoring can make the Tschaikowsky opus wholly acceptable. The Brahms was a noble experience. In both works, the violinist's artistry was remarkable.

FLYING PIANIST ARRIVES IN BUENOS AIRES.

Jose Iturbi landed in the Argentine Capital on May 2. Left to right: G. H. Dalrymple, New York impresario, who represented Winifred Christie, pianist, presented under Mr. Iturbi's direction with orchestra in that city; Amparo Iturbi, sister of the aviator-pianist, who also appeared under his baton there; Candido Cacheiro, special tuner for Mr. Iturbi, who greeted him; Horton Hale, pilot of the plane; Mr. Iturbi; Ernesto Quesada, his manager in Buenos Aires; and Jean Dalrymple, daughter of the impresario.

U. S. Music Welcomes British Rulers on Visit

(*Continued from page* 3)

Anderson, contralto, were the headliners at the official reception accorded the sovereigns by President and Mrs. Roosevelt in Washington.

Music at State Dinner

Native music as well as American food was served to the British rulers at the formal reception and dinner at the White House. Under a protocol by the State Department, the musical program was designed to illustrate the "three distinct living idioms, folk, popular and art music, which compose the body of contemporary American music" and sung "by persons and groups, professional and amateur, who know and sing them best."

The North Carolina Spiritual Singers, a Federal Music Project group, led by Nell Hunter, sang several spirituals. Alan Lomax, assistant in charge of the archives of American folk songs at the Library of Congress, then sang cowboy ballads and was followed by songs and dances of the Southern mountain folk. These included the Coon Creek Girls, from Kentucky, a fiddle group led by Lila May Ledford, Violet Koehler, mandolinist, Rosie Ledford, guitarist, and Daisy Lange, bass violist. John Lair directed.

Next came the Soco Gap square-dance team from North Carolina, directed by Bascom Lamar Lunsford.

The final part of the program presented Kate Smith, radio singer in popular numbers and Lawrence Tibbett, Metropolitan Opera baritone, and Marian Anderson, contralto, concluding the musical offerings. Mr. Tibbett sang The Pilgrims' Song, Sylvia and If Love Hath Entered My Heart. Miss Anderson's numbers included Schubert's Ave Maria, My Soul's Been Anchored in the Lord, and Tramping. Kosti Vehanen was at the piano for Miss Anderson and Stewart Wille was accompanist for Mr. Tibbett.

The national anthems of England and the United States were then sung by all.

Boult, Bliss, Goossens, Solomon Honored at Reception

A reception was given for Sir Adrian Boult, conductor, the pianist Solomon, the oboist Leon Goossens and the composer Arthur Bliss on June 5 in the Lenox Gallery of the New York Public Library. The musicians came to this country especially to participate in the two British concerts given by the Philharmonic-Symphony Orchestra at Carnegie Hall on June 9 and 10.

Presented under the auspices of The British Council, the concerts featured the world premieres of three works by leading English composers, commissioned by the Council and dedicated to the American people. The autograph scores of these works, Sir Arnold Bax's Seventh Symphony, the Piano Concerto of Arthur Bliss and the Five Variants on Dives and Lazarus by Vaughan Williams, were presented at the reception by Godfrey D. N. Haggard, British Consul-General of New York, to Frank Polk, a trustee of the New York Public Library, who accepted the scores in the name of the people of the United States.

ALEXANDER KIPNIS,

bass, now abroad, sang the title role in Boris with the Monte Carlo and Bordeaux opera companies; and in Antwerp and Belgium appeared in Don Giovanni and The Marriage of Figaro. He also sang six performances of Faust and Boris in Rumania and Yugoslavia. Mr. Kipnis appeared in England and France last month, in Parsifal at Basle and Zurich and this summer gives recitals at the Vichy and Lucerne festivals. In September and October, he tours the Scandinavian countries, appearing also at the Royal Opera, Stockholm. Mr. Kipnis returns to the United States for his Town Hall, New York, recital on November 17, after which he makes a four months' coast-to-coast tour.

Frederick Jacobi's Quintet at San Francisco Fair

SAN FRANCISCO.—The quintet, Hagiographa, by Frederick Jacobi, commissioned by Mrs. Elizabeth Sprague Coolidge and given its premiere at last year's Pittsfield Festival, was played on June 12 at the International Exposition here by Irene Jacobi and the Coolidge Quartet. It will be played in September at the New York World's Fair by the same artists.

Distinction for Violinist

PARIS.—Jules Boucherit, violinist and head of the violin departments of the Paris Conservatoire, the American Conservatory at Fontainebleau, and the Nice Summer School, has been promoted to the grade of Officer of The Legion of Honor.

I. S.

Boris in Switzerland

GENEVA.—Special praise is due the Société Romande de Spectacles for giving Boris Godounoff, with success, mainly due to Claude Got for his majestic and penetrating impersonation of the title role. Others in the cast were MM. Fernand Faniard, Huberty, Koudeline, Mmes. Manceau, Pocidalo, Riquier and Dufresne. Ernest Ansermet conducted.

S. S.

JEANETTE MACDONALD ON HER CONCERT TOUR

arrives in Peoria, Ill., where she was greeted by a welcoming party of 2,000. Miss MacDonald sang two sold-out concerts there for the benefit of the Kiwanis fund for underprivileged children. Left to right: Dr. E. E. Nystrom, chairman of the fund; Miss MacDonald, and Giuseppe Bamboschek, her accompanist.

Festival of New Music Is Novel Offering of Los Angeles Church

Cathedral Choir and Solo Artists Heard—Parsifal in Concert Form—Jephtha at Pasadena Festival

LOS ANGELES.—Two interesting programs made up the Festival of Modern Music offered by the Cathedral Choir of the First Congregational Church, conducted by Arthur Leslie Jacobs, on May 20. Intended as an annual event, the festival is a remarkable innovation for a church group.

Organ numbers were a Prelude by Vaughan Williams, of acervated sonorities, played by W. Brownell Martin, and a solemn, processional Lamento by Marcel Dupré, played by Frederick M. Barnes. First of three ritual dances was a Passacaglia by John Colman, traditional of form but individual and lovely in harmonic treatment. It was danced with supple grace by Paquerette Pathe, who also proffered an expressively pictorial Joan of Arc to music by Castelnuovo-Tedesco. A Lamento by the latter composer was given fluid expression by Miriam Levine, Anne Maude Van Hoose providing excellent accompaniments.

Schönberg Songs a Feature

Four exclusively beautiful songs by Arnold Schönberg, Dream Life, Ghasel, The Wanderer, and Song of the Wood-Dove from Gurre-Lieder, were admirably sung by Clemence Gifford, whose fine mezzo-soprano voice was redolent of warmth and color. Wilbur Chenoweth gave splendid balance to the difficult accompaniments. Duo-pianists Creighton Pasmore and Victor Trerice demonstrated artistry, perfect synchrony and virtuoso technique in three items. A two-piano Fantasia by Michailov was in humorous vein, with a merry Fox Trot as the central section. Puppets by Casella, for piano duet, proved highly engaging, alert and piquant of mood. Milhaud's Scaramouche for two pianos was banal and sentimental.

Philip James' rhapsody for male chorus and tenor solo, General William Booth Enters Into Heaven, was admirably given by the Cathedral Choir with Charles Hazeltine as soloist. Arthur James conducted adroitly, with Barnes and Martin providing piano accompaniment aided by trumpet, trombone and percussion by Richard Carmichael, Fred Kilmer and Charles Davis. In frank jazz idiom, the work cleverly captures the desired revival spirit. Two Leo Sowerby songs, Hear My Cry, O God, and How Long Wilt Thou Forget Me, of devotional character, were given vocal appeal by Frank Pursell, bass. W. Brownell Martin played an Andante with Variations from his own Concerto for piano and organ, with Hillen Burton Klages at the piano. The movement was scholarly in treatment and ingenious of musical development.

In conclusion was The Holy City (Sancta Civitas) by Vaughan Williams, given with imposing grandeur of manner under Jacobs' authoritative leadership, the Cathedral Choir augmented by a distant choir under Ruth Krehbiel Jacobs.

(*Continued on page* 26)

Moriz and Hedwig Rosenthal for Toronto Conservatory

Moriz and Hedwig Rosenthal will hold master classes in piano at the second summer session of the Toronto, Can., Conservatory of Music, July 3 to 29. An opera class will be conducted by Dr. Heinrich Jalowetz, former conductor in Vienna, Prague and Cologne.

Regular members of the faculty will be in charge of classes in piano, organ, singing and orchestral instruments. The curriculum also includes sight-singing, choral conducting, folk dancing, singing games and action songs for public school teachers and lecture courses in theory, harmony, ear training, viva voce tests, sight-singing and conducting of choral groups.

Persis Hebden will be social hostess and there will be informal morning "songsters" daily before classes, using Sir Ernest MacMillan's Canadian Song Book.

Baltimore Relaxes With Al Fresco Series After Federation's Invasion

Sixteen Weeks of Municipal Concerts Begin—Bach Season Ahead—Metropolitan, Philharmonic Again to Appear

By GUSTAV KLEMM

BALTIMORE, MD.—With the twenty-first Biennial of the National Federation of Music Clubs a part, and a warmly cherished part, of this city's musical history, Baltimore has settled down to the even tenor of its ways from which it was so pleasantly aroused by the Federation's mammoth American Music Festival.

The Peabody Conservatory of Music has had its graduation exercises, there has been a mad round of vocal and dance recitals and if further evidence were needed that the major musical season was over and that summer is finally here, proof may be found in the daily papers which carry the programs of the Municipal Band of Baltimore and the City Park Band, both of which have started their concerts. Newman C. Holmes conducts the latter group and Robert V. Lansinger conducts the Municipal forces, both under the supervision of Frederick R. Huber, Municipal Director of Music. Between them, the bands provide Baltimore's music-hungry with sixteen weeks of concerts in public parks and other selected places around the city.

A pleasant aftermath of the N. F. M. C. convention was the letter received by Mr. Huber from Howard Barlow who guest-conducted the Baltimore Symphony Orchestra on the opening night of the Festival. Writes Mr. Barlow: "In all the twenty years that I have been conducting orchestras, I have never had such a wonderful experience as last night. The beautiful enthusiasm, the whole-hearted cooperation, the unbounded willingness, and the priceless ingredient of emotional expression which your orchestra gave me in our all too brief association was something that I will never forget."

Albaugh Announces Series

The William Albaugh Concert Bureau closed its season with a recital, her first here, by Angna Enters. The house was disappointingly small but those who came were most enthusiastic and departed the richer for a unique evening in the dance theatre.

Mr. Albaugh announces a particularly strong artists course for next season. His list contains Grace Moore, Jascha Heifetz, Walter Gieseking, a joint recital by Lucy Monroe and Donald Dickson, and the Don Cossack Russian Male Chorus. In addition to Nelson Eddy, who is booked as a special attraction, Mr. Albaugh is also bringing an excellent dance course consisting of Argentinita, Jooss Ballet and the Monte Carlo Ballet Russe.

The Philadelphia Orchestra will give six concerts here next season, instead of the five which Baltimore has been allotted for a number of years. Eugene Ormandy conducts them all except one, which will be under the direction of Leopold Stokowsky. Distinguished soloists will be heard on each program with the exception of the one conducted by Stokowsky. The National Symphony Orchestra, Dr. Hans Kindler conducting, will return for seven concerts, all of them but one to include soloists of international reputation.

Three Nights of Metropolitan

A pleasant feature of the orchestral season will be the return, for one concert after an absence of many years, of the New York Philharmonic Orchestra, John Barbarolli conducting. This will be on November 21.

In addition to all this music, Baltimore will have its three-night Opera Festival by the Metropolitan; the season by the Baltimore Symphony Orchestra under Werner Janssen, who has been engaged for another season; the Bach Club concerts; the Women's String Symphony Orchestra; the Peabody Friday Afternoon Recitals.

(*Continued on page* 10)

MR. and MRS. FRITZ MAHLER,

the latter the former Pauline Koner, American dancer, who were married by New York's Mayor F. H. La Guardia at the City Hall at the World's Fair on May 23, the first such ceremony to be performed there. The couple honeymooned at Sylvan Lake, New York, returning on June 1 to resume their summer musical activities. The bride has given many dance programs both in this country and abroad. Born in New York, she was selected as the first foreign dancer since Isadora Duncan to tour and teach in Russia. Mr. Mahler, born in Vienna, has conducted the Copenhagen Symphony Orchestra and made guest appearances with many major ensembles in this country and abroad. He is musical director of the Philadelphia La Scala Opera Company and a conductor for both CBS and MBS.

Boston's Summer Pops Reach New High With Symphony Hall Sold Out Nightly

Selma Kramer in Debut with Arthur Fiedler Forces—Piston's New Violin Sonata Impresses in Harvard Club Program

By CYRUS W. DURGIN

BOSTON.—Spring has made the turn into June. Musical events in Boston, therefore, have dwindled almost to nothing except the Pop concerts at Symphony Hall. The Pops this season are at a new high in popularity. Sold-out houses continue to be the nightly rule.

Selma Kramer, New York pianist, made her Boston debut as soloist in the Rachmaninoff C minor Concerto at the Sunday Pops of May 21. She was warmly applauded for her fluent technique and a discerning, musicianly performance. Miss Kramer enjoyed from Conductor Arthur Fiedler and the ninety men of the Pops Orchestra a skillful accompaniment. The program included Beethoven's Eighth Symphony, Rossini's Overture to L'Italiana in Algeria, and the "Knightsbridge" from the London Suite of Eric Coates.

Dance Events Featured

As usual this season, occasional appearances of dance ensembles have brought added variety to the Pops. Three appearances have been made by Hans Wiener and his Dancers. At two of these Mr. Wiener appeared in the title role of The Incredible Flutist, a ballet with choreography by Mr. Wiener and score by Walter Piston, which had been introduced last season.

Miriam Winslow, Foster Fitz-Simons and their dance group were a feature at the Pops May 25. Longy School night at the Pops, June 1, was conducted by Yves Chardon as guest. Mr. Chardon, a cellist of the Boston Symphony, is also a member of the Longy faculty. The program included the Bach Concerto for three pianos, with three Longy faculty members — Margaret MacDonald, David Bacon and Elmer Schoettle—as soloists, and the Picaresque Overture of Anthony Bonvalot, young English composer who has been studying at Longy School this year.

MacDowell Colony Aided

The concert May 31 was a benefit for the MacDowell Colony at Peterboro, N. H., which was damaged by the hurricane last September. Mrs. Edward MacDowell, 81-year-old widow of the composer, was present and received an ovation from both audience and orchestra. The high point of the program was the MacDowell D minor Piano Concerto, with Jesus Maria Sanroma as soloist. Ernest Schelling was guest conductor, the same evening, of his own A Victory Ball.

A newly completed violin sonata by Walter Piston, the distinguished American composer and head of the Harvard Music Division, was given first performance at Paine Hall, Harvard University, May 24. The work reveals the intellectual discipline and the individuality of style which have characterized all of the Piston compositions I have heard. At the same time, like Mr. Piston's First Symphony of a year ago, the Violin Sonata indicates more warmth of feeling, more color and mood than have been perceived in some of this able musician's earlier scores. Mr. Piston played the piano part of his own music. Raphael Silverman was the violinist. The concert was presented by the Harvard Music Club, and other works of the evening were a Beethoven trio, a Mozart string quintet, Honegger's Three Counterpoints for piccolo, oboe and English horn, and the Choros No. 2, for flute and piano, by the Brazilian Villa-Lobos. The performers, in addition to Messrs. Piston and Silverman, were Jan LaRue, Jesse Ehrlich, Stanley Butler, Guy Moulton, Harold J. White, Albert Sprague Coolidge, Harold Joachim and Helena Steilberg.

Kenneth Spencer, young Negro basso who was an honor graduate of the Eastman School of Music, sang for the first time in Boston at a benefit recital, in Steinert Hall May 23, for the Children's Summer Camp Funds, and St. Augustine's Farm, Foxboro.

While Mr. Spencer's program was rather slight in character, with the exception of such music as Dido's Lament by Henry Purcell and numbers by Schumann, Schubert, Beethoven and Handel, the Negro basso exhibited a good voice and qualities of musicianship that promise well for the future.

Photo by John San Roma

PLANNING THE INCREDIBLE FLUTIST PRODUCTION

for the Boston Pop Concerts. Left to right: Walter Piston, composer of the ballet; Arthur Fiedler, conductor; Hans Wiener, dancer, and Marco Montedoro, designer of the costumes.

How Concerts Kept Pace With Tastes of Today

Musical tastes in Boston have changed materially in the last decade, in the opinion of Arthur Fiedler, who began his tenth season as conductor of the annual Pops in Symphony Hall there on May 3.

"In recent years," said Mr. Fiedler, "we have been averaging sixty-odd compositions, old and new, previously unheard at the Pops. Some have been new to Boston, others have been given their world premieres, yet it is surprising to see how many compositions heard on the first Pops programs many years ago have retained their place even to this day.

"These ten years have brought about a certain amount of change in musical repertoire and audience preference, noticeable from the conductor's stand. The repertoire of the Pops has naturally increased—in fact, to such an extent that we play between 350 and 400 different works during a single season."

During his regime the Pops have enjoyed material success, and sold-out houses are now regarded as a matter of course.

The programs have been refreshed with novelties under Mr. Fiedler's discerning leadership. Occasional ballet performances are now given. This spring, Miriam Winslow and her group of dancers will appear, and there will be three performances by the Hans Wiener Dancers. The latter will include repetition of The Incredible Flutist, first presented last season. Walter Piston, prominent American composer, and member of the Harvard music faculty wrote the music upon commission of Mr. Fiedler and Mr. Wiener.

Aids American Music

Mr. Fiedler has consistently followed a policy of inviting talented young American soloists to appear at the Pops. Incidentally, he has conducted more concertos at these concerts than any other Pops conductor.

"I think that each year American music schools are producing a greater and greater number of fine talents," he emphasized.

Mr. Fiedler and the Pops Orchestra have been active in making records, with a total of 79 to date. This spring there will be more recording for Victor—of Bach's Concerto for two pianos, Harl McDonald's Miniature Suite, the second series of Austrian Peasant Dances by Schönherr, the little-known C major Symphony by Bizet, Morton Gould's Pavane, the Paderewski A minor piano concerto with Jesus Maria Sanroma as soloist, the Brandenburg Concerto No. 2, by Bach, Beethoven's Dedication of the House Overture, and other music.

There was a Pops concert May 31 to benefit the MacDowell Colony, which was damaged by the hurricane last September.

A Versatile Conductor

Other musical activities of Mr. Fiedler during the Bostonian season are many. He is conductor of the Cecilia Society chorus, and frequently prepares this organization in choral scores for performance by the Boston Symphony Orchestra. He is also conductor of the Arthur Fiedler Sinfonietta, which has given a number of concerts this season in New England; of the Junior League Chorus, the Boston University Orchestra and the MacDowell Club Orchestra.

This season he has also directed concerts in Montreal and Providence, twice in New York, and twice in Philadelphia.

C. W. D.

Linking Dance to Music Requires Careful Work

BOSTON.—How dance productions are arranged, with what musical accompaniment and the like, are questions that often rouse the curiosity of the layman. Seeking an answer to this query, the interviewer for the MUSICAL COURIER recently sought out Hans Wiener, the noted dancer and head of a choreographic group.

Mr. Wiener this season appeared again at the Boston Symphony Orchestra Pop Concerts, under Arthur Fiedler, in a repetition of the ballet by Walter Piston, The Incredible Flutist, which was premiered with success last year and has since been done in other cities. It seemed logical to ask about the genesis of this interesting creation.

"How did The Incredible Flutist come to be written?" he repeated.

"In the first place Walter Piston was actually not interested in dancing until he was dragged unwillingly to see Pictures at an Exhibition. Afterwards he came backstage and said that, being interested in the way I used music with the dance, he would be interested to write for the latter but he needed my cooperation.

"First I had to write the story. Then we sat together and mapped out the scenario and the musical phrases—the Bohemian versus the Bourgeois. In it the Hans Wiener dance duo is a Siciliana, the two daughters and their boys are in polka rhythm, one fast and one slow. The Widow and Merchant are in minuet tempo. The five-quarter Tango for the Four Daughters was worked out of my improvisation of movement. I danced every part of the ballet before the music was composed.

"Marco Montedoro of Radio City Music

(Continued on page 13)

Tyler Series Closes

Fall Leads Orchestra and Addresses College Women

TYLER, TEX.—Under the direction of Fritz Fall, the Tyler Symphony Orchestra concluded its season here on May 15 before the largest audience of the season. Following a stirring reading of the overture to The Barber of Seville, three dances from German's Henry VIII were eloquently yet stylistically read. Then Joyce Cate, Kilgore mezzo-soprano, sang with poise and impressiveness the Riforna Vincitor aria from Aida. Frank La Forge's Song of the Open was applausively received as well. In the second half she sang items of Friml, Romberg and this city's own Helen Wadel. Mr. Fall's orchestral items included the Procession of the Sirdar and Liszt's second Hungarian Rhapsody.

Mr. Fall has organized a mixed choral group of sixty-five singers, to be known as the Dallas Schola Cantorum. It will meet during the summer at Hockaday Institute of Music, where Mr. Fall has been named to coach and conduct opera and also teach piano and accompanying. He will give courses as well in theory, form and composition, orchestration and instrumentation, score reading and conducting.

He recently conducted a concert over WFAA in Dallas and also addressed the American Association of University Women at their meeting here. C. T.

Name Opera Plans For San Francisco

Il Matrimonio Segreto to Be Novelty—New Singers Added —Popular Series Is Feature

SAN FRANCISCO.—Plans for the 1939 season of the San Francisco Grand Opera Association, from October 13 to November 4, have been announced by Gaetano Merola, general director. There will be ten performances in the regular subscription series, and four in a popular sequence.

The regular series includes: Il Matrimonio Segreto, to be given for the first time in San Francisco; Madam Butterfly, Rigoletto, Barber of Seville, La Tosca and Otello, in Italian; Manon in French; Die Walküre, Tristan and Isolde, and Fidelio, in German. The popular series will include: Il Trovatore, Don Pasquale, and Cavalleria Rusticana on a double bill ,and repeat performances of Rigoletto and Die Walküre.

A Los Angeles season of five performances will be given, November 6 to 11. The repertoire will be: Rigoletto, Die Walküre, Il Trovatore, Manon, Tristan and Isolde. The Barber of Seville will be given in Pasadena, November 8, and Die Walküre in Sacramento on October 28.

Principal artists engaged include:

Sopranos—Maria Caniglia and Marjorie Lawrence (San Francisco debuts), Charlotte Boerner, Mafalda Favero, Kirsten Flagstad, Lily Pons, Ebe Stignani and Thelma Votipka.

Contraltos—Hertha Glatz (local debut), and Kathryn Meisle.

Tenors—Michael Bartlett and Nino Martini, both new to the San Francisco Opera Company: Hans Clemens, Giovanni Martinelli, Lauritz Melchior, Lodovico Oliviero, Tito Schipa and Alessandro Ziliani.

Baritones and bassos—Fred Destal, Derzso Ernster (newcomers to San Francisco), Salvatore Baccaloni, Richard Bonelli, George Cehanovsky, Julius Huehn, Carlo Tagliabue, Lawrence Tibbett and Norman Cordon.

Gaetano Merola, Erich Leinsdorff, Gennaro Papi and Edwin McArthur will conduct, with Otello Ceroni, Pietro Cimara, Antonio Del'Orrefice, Giacomo Spadoni and Hermann Weigert, assistants. Stage directors will be Armando Agnini and Herbert Graf. William Tyroler will be chorus master. The San Francisco Opera Ballet will be seen in the incidental dances.

Photo by Hanna Holbeck

NICOLAI MALKO RECEIVING TOKEN

after conducting a series of ten concerts with the Radio Orchestra at Copenhagen. Arriving in the United States on June 10, he proceeded to Oakland, Calif., to present a series of courses on conducting at Mills College, concluding August 1.

Paris Restores Music of Its Past In Sainte-Chapelle and Versailles

Golschmann Leads Philharmonic Forces—Jean Norris Plays—American Soprano Bows—New Scores Heard

By IRVING SCHWERKÉ

PARIS.—The spring season is again offering unique musical attractions—attractions impossible to duplicate elsewhere. One of these is the series of historical masses given Sundays at noon in the Sainte-Chapelle, jewel of Gothic architecture which the King Saint Louis built as a shrine for the Crown of Thorns. The masses, sung by La Cantoria under Jules Meunier's direction, are faithful reconstructions of the masses composed for the Sainte-Chapelle from the thirteenth to the eighteenth centuries—costumes, music, instruments, and all.

Another signally evocative series of musical manifestations and, like the foregoing, redolent of exquisite charm, is taking place at the Versailles and Trianon Palaces. The first concert was devoted to religious music in the Versailles Chapel—works for soloists, chorus, organ and orchestra, by Lalande, Couperin, Mozart, and Handel, performed by Mmes. Janine Micheau, Cernay, MM. Gillet, Cathelat, Etcheverry, André Marchal, the Conservatoire Orchestra, Versailles Choral Society, and conductor Cloez.

Golschmann Conducts

Conducting the Philharmonic Society's Orchestra (Pleyel Hall), Vladimir Golschmann won great artistic and public success. His program, a departure from what is ordinarily done here, held out for acceptance the concerto in D minor by Vivaldi-Siloti, second symphony of Brahms, News of the Day Overture by Hindemith and La Mer by Debussy. The applause from the large audience was deafening, and well it might be, for the Saint Louis conductor's performance was brilliant, competent to a degree (I daresay he actually got the orchestra to rehearse!) and marked with a certain suavity, aristocratic line, and *joie de vivre* that it were impossible to resist.

Jean Norris Scores

Jean Norris, English pianist, drew a large audience to her Chopin Hall recital. The program, calculated to charm, was warmly applauded. Encores were called for and given. Miss Norris proved again that her excellent pianism was equal to the demands of Paradies, Couperin, Mozart, Chopin, Brahms and Scarlatti, with, this time, added poise, musicianship, and virtuosity. Miss Norris' playing of five Scarlatti sonatas was a rare pleasure, while her delicate conception of the Couperin numbers (Le Carillon de Cythere, Let Petit Rien)

(*Continued on page* 32)

IN SOUTHERN ISLANDS.

Charles Wakefield Cadman, American composer (left) with Ramon Balseiro, concertmaster of the San Juan Symphony Orchestra, Puerto Rico. Mr. Cadman has been living in the Virgin Islands for the past five months, completing a symphony inspired by his native Pennsylvania. Recently his chamber music works were played at the University of Puerto Rico. His quintet, performed last fall by the Cincinnati String Quartet, was given at San Juan by Mr. Balseiro's quartet, with the composer at the piano. The photo was taken at the Cadman cottage at Frederiksted, St. Croix.

Baltimore Concerts

(*Continued from page* 8)

The Women's String Symphony, under Wolfgang Martin, presented its third and concluding concert at the Peabody on May 14. Once again the hall was taxed to its fullest capacity. Helen Morton, harpist, and Michael Richter, flutist, were soloists in the performance of John W. Haussermann's Pastoral Fantasy. The composer was present and acknowledge the applause. Another composer present and represented on the program was Gustav Strube. The orchestra played his Adagio and Polka, a "modern" work which the orchestra dispatched capably despite its many difficulties. The program also included a Bach Concerto in D minor for three pianos, the soloists being Ruth Schaffer, Beatrice Kenigson and Evelyn Swartz. Mr. Martin is to be complimented on the clever compounding of his programs; he ventures along new and interesting ways.

The pupils of Elsa Baklor presented an All-Mana Zucca program at Ridgely Hall on the evening of May 8. Celebrating its 90th anniversary, the choir of Old St. Paul's Church gave a special concert at St. Paul's School for Boys, the oldest choir school in this country. Edmund S. Enders, organist and choirmaster, conducted. The Municipal Band of Baltimore will present its first special concert on the evening of June 22 at the Homewood Stadium when an All-Friml program will be presented. Robert V. Lansinger will conduct and the soloists will be Elsie Craft, soprano; Thelma Viol, contralto; Philip Crist, tenor, and Jeffrey Gould, baritone.

Carnegie Fund Award

(*Continued from page* 3)

being dispensed by the leading Baltimore institutions, most of this deficiency being traceable to lack of funds. A careful plan for the fullest use of this Carnegie gift to the city has been outlined, and it is expected that it will be under way by the end of summer.

The Peabody Conservatory of Music, Otto Ortmann, director, will spend $12,000, $15,000 and $17,000 in each of the next three years. Five instructors are to be added to the staff for group instruction in music in the public schools. There will also be courses in musical appreciation and conducting of choral organizations and choruses. The Peabody will award 100 scholarships, valued at $100 each, during the next three years.

Following a meeting to be held in several days, a more detailed report will be made of the use for music of this splendid gift by the Carnegie Corporation.

Robert Kitain Now Under Copley Management

Robert Kitain, Russian violinist, who appeared in two New York recitals last winter, is now under the Richard Copley Management. Now in Australia concertizing for four months, he makes his first American tour next season under his new manager.

Myra Hess to Visit Many Southern Cities on Tour

Myra Hess, English pianist, in her tour of the United States next season, beginning in November, will visit several cities in Southern states for the first time and others where she has not been heard in several seasons. These include Virginia, Tennessee and Georgia. En route to California, Miss Hess gives several concerts in Texas. She will also go to Honolulu.

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Cuban Opera Offered For Havana Audience

Baltasar, by Villate, Native Composer, Staged—Milstein Appears with Local Orchestra

HAVANA, CUBA.—Before a large audience and under the auspices of the Ministry of Education, the National Institute of the Theatre was inaugurated at the Auditorium with the opera Baltasar by Gaspar Villate, Cuban composer. The work, in four acts, was first produced at Madrid in 1895. The Italian libretto is by Carlo d'Ormeville based on a tragedy by Gertrudis Gomez de Avellaneda, Cuban poetess. The cast included Hipólito Lázaro, Spanish tenor; Greta Menzel, Viennese soprano; Ralph Herbert, Viennese baritone; and María Teresa Moran, mezzo-soprano. Miss Menzel has an attractive stage presence and her voice is clear and flexible. Mr. Lázaro, a local favorite, won applause. Mr. Herbert sang with artistic discretion, and Miss Morán was adequate. José M. Pacheco directed in routine manner.

A large audience at the Auditorium heard Rigoletto. Mercedes Giron Cerna was a lovely Gilda warmly applauded after the Caro nome. Lázaro as the Duke sang with taste. Mr. Herbert as Rigoletto, Alberto Gandero as Sparafucille and Miss Morán as Magdalena won success. Mr. Pacheco conducted.

Cassado in Recital

Gaspar Cassadó, Spanish cellist, in his first appearance here under the auspices of Pro Arte Musical Society, displayed beauty of tone in two recitals, listing works by Mozart, Lalo, Mendelssohn and a sonata in F sharp minor by Horwitz his accompanist The audience ovationed the artist.

Philharmonic Orchestra Guests

The Philharmonic Orchestra in the first concert of the month had Jack Zadikoff as guest conductor. In memory of Amadeo Roldan, director for seven years, his transcription of Bach's Cantata No. 140 was played. The audience stood in tribute before Tschaikowsky's Pathetique Symphony was performed. Nathan Milstein played superbly the Mendelssohn violin concerto. The capacity audience asked for encores. The orchestra gained much applause in Dukas' Sorcerer's Apprentice.

The Orchestra da Camera of Havana in the Lyceum presented the third Symphony of Vivaldi; Palestrina's Two Ricercari Sopragli Tuoni; a Lully concerto and Suite No. 1 by J. S. Bach. The audience received the rare music with pleasure. José Ardevol conducted.

H. de B.

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Pascarella Pupils in Annual Recital

The annual recital of pupils of Carl Pascarella was given at the Hubbell Auditorium, New York, on June 3 with Rose C. Pascarella, soprano, and Nino Ripepi, baritone, as assisting artists. The program included the first performances in this country of works by Longo, M. E. Bossi, De Rubertis, Vené and Pilati.

Among those participating in the first part of the program, mention should be made of Ignazio C. Pascarella, who proved a talented young pianist in his performance of the Bossi Prelude and Tarenghi's Scherzando; and Evelyn Esposito, who gave a dexterous reading of the Longo arrangement of Paganini's La Campanella. In the second half of the program, youthful Donald Aronson scored a hit with his brilliant playing and artistic interpretation of De Rubertis' Toccata and a Chopin waltz. Outstanding among the older girls were Miriam Sluchan in Pilati's study in octaves and Respighi's Notturno, and Lillian Sluchan in works of Rosati and Frontini.

Other pupils participating were Stanley Sirigano, Norman and Norma Fishman, Albert Palmeri, Jr., Inez Rogati, Gloria Davis, Elsie and Emily Danio, Carol Gidden and Arnold Franco. On the whole, the pupils showed technical skill and interpretative ability, demonstrating the painstaking care in their instruction by Mr. Pascarella.

Mr. Ripepi, with A. Bimboni at the piano, sang Tosti's Aprile, The Rogue Song from The Vagabond King and Largo al Factotum from The Barber of Seville and was enthusiastically received. He added Frank La Forge's Song of the Open as an encore. Mme. Pascarella gave the first hearing in this country of Ruggero Vené's Attesa del Sogno and also sang an air from Catalani's La Wally and two Pilatti songs. Her accustomed artistry and sensitivity of style were again disclosed. Mr. Pascarella gave able pianistic support.

G. N.

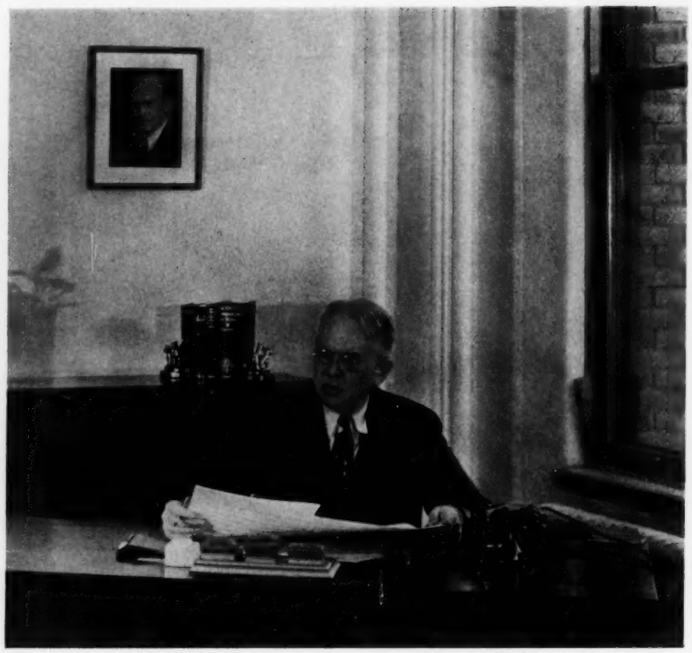

Photo by Old Masters Associates, Inc.

FRIEND OF AMERICAN COMPOSERS.
George Fischer sailed for Holland on the SS. Nieuw Amsterdam on May 23. He returns to his desk as president of J. Fischer & Bro. in New York about the middle of July. The music publishing firm, founded seventy-five years ago in Dayton, O., by Joseph Fischer, father of the present president, has issued the works of many American composers in practically all forms, including the first opera of Deems Taylor, whose photograph hangs over George Fischer's desk.

Dr. Hans E. Heller, Viennese Composer, in America

Dr. Hans Ewald Heller, Viennese composer and musicologist, recently arrived in this country, gave a recital of his own works at the studio of Prof. Viktor Fuchs. Dr. Heller will devote himself principally to orchestration and instruction in theory. He was music critic of the Neues Wiener Journal and also of the government publication, Amtliche Wiener Zeitung, one of the oldest in Europe and published for 270 years under that name. He has composed several orchestral works in the larger forms, Lieder, chamber music, a piano concerto and three operas. His Pastorale and Scherzo was done last season by the Kansas City Philharmonic under Karl Krueger.

Dr. Heller was connected, as an orchestrator, with the Vienna Broadcasting System and also conducted special classes for sound film instrumentation at Vienna Conservatory.

Symposium at Juilliard

New Social Outlets for Music to Be Theme of Conference

Eleven leaders in music activities through social organizations will participate in a symposium at the Juilliard Summer School from July 17 to 28 with Janet Schenck as chairman. A study will be made of new outlets for music brought about by changes in social and economic conditions.

George Gartlan, director of music in the New York City public schools; Eric Clark, director of the division of the arts of the Association of American Colleges; Harding Scholle, director of the Museum of the City of New York; Carleton Sprague Smith, chief of the music division of the New York Public Library and president of the American Musicological Association; Albert J. Kennedy, headworker of the University Settlement of New York; Willem van der Wall, professor of music education at the University of Kentucky; Olga Samaroff-Stokowski, founder of the Layman's Music Course; Blanche Witherspoon, director of the Opera Guild; Leonard Cavello, principal of Benjamin Franklin H. S.; Frances McFarland, assistant to the director, New York City Federal Music Project, and Mrs. Schenck will speak.

Arbos Passes at 75

As Musical Courier went to press, the death was announced at San Sebastian of Enrique Fernandez Arbos, violinist and conductor, aged 75. He had conducted the Madrid Symphony since 1908, and was guest leader in New York, and other cities in 1928.

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Roberts Leads Bach Festival in Sunbury

Christmas Oratorio and Mass Sung—Theo Karle Is Among Soloists—Elmore at Organ

SUNBURY, PA.—Theo Karle made his fourth consecutive appearance at a Sunbury Festival here on May 17-18 when he sang the role of the evangelist in Bach's Christmas Oratorio.

The Mendelssohn Club of Sunbury under the direction of John Lewis Roberts, a group of 225 voices made possible by the addition of picked singers from the Harrisburg Choral Society, provided an admirably balanced group which showed the excellent training given by Mr. Roberts. Not only are they a responsive ensemble but they sing with full appreciation of their texts. A soprano choir of forty young girls sang from the balcony of the church.

The soloists in addition to Mr. Karle included Rose Dirman, soprano, a newcomer who displayed a rich, vibrant voice used with intelligence; Joan Peebles, contralto, whose reading of the Virgin's Lullaby was a source of exquisite enjoyment, the singer showing intensity of feeling, warmth and color of tone; and Edward Rhein, basso, young and with a flair for the dramatic. Mr. Karle's work again disclosed his artistry of style and his thorough appreciation of Bach. Without resorting to any vocal gymnastics, he sang with simplicity and sensitivity.

Robert Elmore at the organ (there was no orchestral accompaniment), formed a perfect background for the chorus and soloists. Notable musicianship marked his playing. Edna Tressler was the able pianist.

On the second day the B minor Mass was performed. This also was divided into two sections, the Kyrie and Gloria being sung in the afternoon and the Credo, Sanctus, Benedictus and Agnus Dei in the evening. The same quartet of soloists participated.

The Sunbury Trombone Choir under the direction of Harold Barnhart prefaced the oratorio by chorale announcements.

G. O.

Touring Twosome

SILVIO and ISABEL SCIONTI, duo-pianists, left their Texas home on June 2 to drive to the New York World's Fair. They planned to fulfill several engagements en route as well as to appear in New York. June 21 they return to Amarillo, where Mr. Scionti is to conduct master classes. Later in the season he teaches in New Orleans.

Thelma Spear Lewisohn in Fair and Radio Programs

Thelma Spear Lewisohn, soprano, presented a program of operatic excerpts and a group of songs by Edvard Moritz at the New York World's Fair on May 18. She broadcast a program over Station WNYC on May 15, including six items by Mr. Moritz, settings of poems by Robert Frost, Elinor Wylie, Edna St. Vincent Millay, Langston Hughes and Ralph Waldo Emerson. On May 29 she sang two Moritz songs, two of Schubert and an aria from Faust over the same station.

McChesney Heard on Tour

Ernest McChesney, American tenor, who recently concluded a three-month tour of the United States and Canada with appearances on the Pacific Coast, stopped at Douglas, Ariz., and Wellsville, N. Y., for concerts on his way to New York.

During his recent transcontinental tour, Mr. McChesney has appeared at the following colleges: Brantford Collegiate Institute, Brantford, Ont.; Missouri Valley College, Marshall, Mo.; State Teachers College, Cape Girardeau, Mo.; Carleton College, Northfield, Minn.; State Teachers College, Valley City, S. D.; Jamestown College, Jamestown, N. D.; State Normal College, Dickinson, N. D.; Lindenwood College, St. Charles, Mo., Teachers College, Bowling Green, Ky.

Preparing New Ballet

(*Continued from page 9*)

Hall designed one set of costumes, but when he saw the dance movements, he discarded the first set of designs and did another complete set because the first one broke the style of the dance." Mr. Wiener showed the costume sketches to the interviewer. They were most impressive and novel.

"Improvising Music"

"Ruth Culbertson, New England Conservatory honor pupil and winner of a scholarship with Schnabel, came in first for limbering," he continued. "Then she asked if she could improvise music for the classes. She has also learned to dance. She composed the music for the Dimensional Fugue after the dance was composed. Then she orchestrated it for the New England Conservatory Orchestra for our dance recital. Later the orchestra played it on the radio. It was given with the dancers at our performance of the Boston Pops this spring.

"The second program this spring has included a Lyrical Suite, to Milhaud music; Velasquerias, to Albeniz; Provincial: A Dance through Life, to a score by Ravel; and by request, Strauss's Wine, Women and Song, which was first composed for the fiftieth anniversary of the Pops. This is the eighth season and I have composed eleven ballets and several divertissements."

Mr. Wiener had just come from a Round Table Conference with the Radcliffe Phi Beta Kappa Society. "And even these learned and sophisticated young ladies were delighted when I informed them I was going to repeat The Incredible Flutist," he said with a smile.

K. H.

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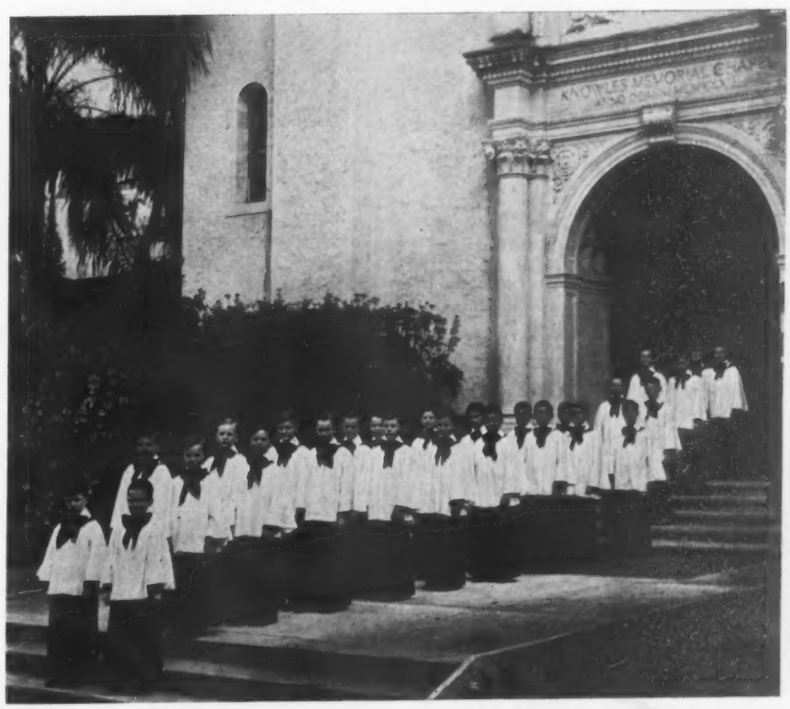
"... singing with remarkable fidelity to pitch, accuracy of detail and a tone of remarkably clear and fluent quality, appealing in timbre and characterized by excellent balance."—*N. Y. Herald Tribune.*

"America has no need to send to Europe for boys' choirs when one so admirably equipped and trained can be assembled in this country. The singers not only possess beautiful voices, the sopranos of exceptional range and silvery quality, but all have precocious talent in which expert vocalism and colorful use of expression and effects generously punctuated this interpretation."—*N. Y. Journal-American.*

"The group has excellent intonation, precise ensemble and a particularly smooth tone."—*N. Y. Times.*

"The choir, numbering 24 singers whose ages range from 9 to 13, has been admirably prepared ... and presented a smooth and unified body of tone, delivered with precision and unfailingly true intonation."—*N. Y. Sun.*



Season 1939-40 Now Booking

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Peabody Graduates Large Music Class

33 Pupils Given Diplomas or Other Awards—Honor Group Includes Many Names

BALTIMORE, MD.—Thirty-three students received diplomas and other awards at the commencement exercises on May 31 at Peabody Conservatory of Music. Dr. J. Hall Pleasants, president of the board of trustees, presented the awards as part of the final exhibition concert, in which many of the advanced students participated.

High honors were awarded to the following:

Diploma, piano, Gardner Jencks (Maryland) and Everett Stevens (District of Columbia), organ, C. Griffith Bratt (Maryland); *Master of Music Degrees*, piano, Lloyd C. Mitchell (Iowa) and Samuel Tilghman Morris (Maryland); *Bachelor of Music Degrees*, piano, Grace Virginia Gosnell and Evelyn Louise Hogan (both of Maryland), violin, Willis Cowan Gates (Pennsylvania), school music, Emma Catherine Klingelhofer (Maryland).

Teacher's Certificates, piano, Sylvia Cohen (South Carolina), Helen Lillian Feingold (Georgia), Catherine Lyle Freeman (Ohio), Grace Virginia Gosnell (Maryland), Ruth Elsa Hauswald (Maryland), Philip Malpas (Michigan), Emily Ann Marine (Maryland), Eldridge Packham (Maryland), Olive Cleora Patton (Texas), Glenda Roy (Wisconsin), Miriam Sachs (Virginia), Carrie Elizabeth Sandlass (Maryland), Isabel Tallarico (Maryland); harmony, Earl Wilson Groves and Sidney Leonard Shapiro (both of Maryland); violin, Willis Cowan Gates (Pennsylvania) and Chung Ling Koo (China); church organist's certificate, Louise Black (Pennsylvania) and Earl Wilson Groves (Maryland); voice, Richard Henry Ackley (Maryland), Jeffrey Gould (New York), Olga A. Grether (Ohio), Florence E. Lowe (China), Lucian Oskierko (Maryland), Rosamond Pauline Rieser (Massachusetts), LaRue Thomas (Maryland), Frances Marian Bennett (Maryland); tympani, William Sebastian Hart, Jr. (Maryland).

Teaching in Vermont

MARIA CARRERAS,

after an active season, will spend the summer at Manchester, Vt., taking with her a group of students, two of whom are to appear in Town Hall, New York, in the fall. Ozanne Marsh, studying with Mme. Carreras for two years, has appeared in recitals in Paris, Zurich and Warsaw. He gives his recital on October 14. Aurora Mauro-Cottone, daughter of the late organist and composer, Melchiorre Mauro-Cottone, makes her debut in Town Hall on November 21.

Lake Placid Club Holds "Singing Day"

Festival Enlists 1,000 Young Singers and Bruce Boyce

LAKE PLACID, N. Y.—With Bruce Boyce, American baritone, as soloist the tenth annual Day of Singing as the yearly festival at the Lake Placid Club is known—was held last month. More than a thousand boys and girls, representing some twenty high schools and academies in upper New York State participated.

The festival was under the auspices of the Education Foundation of the Lake Placid Club. Massed choruses, glee clubs and orchestras participated under the direction of Dr. Herman Genhart, of the Eastman School of Music of Rochester, and Dr. Lyndon R. Street of the State Normal School at Plattsburgh. The former directed the 800 in the choral numbers and the latter presided over the massed orchestras of 125 players.

Mr. Boyce contributed numbers of Moeran, Butterworth, Jalowicz, Kreisler, Reel, Vaughan Williams, Herbert Hughes and Frederic Clay. Mrs. Dwight Lyman Feek was at the organ and Mrs. Laurence J. Weaver at the piano. John K. Witzemann played violin obbligatos. Samuel H. Packer and Harry Wade Hicks for the club and the foundation, respectively, gave addresses of welcome.

Two years ago the club sponsored national prize competitions for original works in choral and chamber music under the direction of Dr. John Warren Erb. Symphony concerts have long been a part of its summer program. During the present season Queena Mario and her travelling opera troupe are to make two appearances.

Participating this year were the following schools:

Plattsburg State Normal School, Saranac Lake Junior High School, Our Lady of Victory Academy, Plattsburg, Au Sable Forks High School, St. Johns High School, Plattsburg, Bloomingdale Union High School, Champlain High School, Morrisonville High School, Mineville High School, Dannemora High School, Keesville Central School, Moores Central Rural School, Cadyville Union School, Altoona Central School, Elizabethtown High School, Rouses Point High School, Schroon Lake Central School and Lake Placid High School.

Ideal Programs Seen As Dramatic Sequence

Vera Moore, English Pianist, Advocates Structural Plan

PARIS.—Vera Moore, English pianist, whose Continental appearances, as well those in Great Britain and the colonies, have won her reputation, recently told some of her experiences.

"I was born in New Zealand," Miss Moore said. "Both my parents were English, and both musical, teaching all five of us to play the piano as soon as it was possible to reach the keyboard.

"At sixteen, after I had passed all my examinations both at school and in music, and won several gold medals, and a grand piano, my mother consented to take me to London for further study. My eldest brother, Frederick, had become a piano instructor and lecturer at the Royal Academy of Music. And after he had taught me for a time, he sent me to Leonard Borwick, Clara Schumann's favorite pupil, and a friend of Brahms, Joachim, Saint-Säens, and Debussy.

"Fanny Davies, another Clara Schumann pupil, took me up and later sent me to Vienna with introductions to many musicians. I remained a year, studying with Frau Professor Marie Baumager and playing weekly chamber music concerts at Laxenburg Palace with Marie Soldat-Roger, then set out on a concert tour of Ceylon, Australia, and New Zealand, returning within the year for engagements in London, Paris, and Vienna. Since then I have played all over the Continent, the British Isles, and made frequent broadcasts from both London and Paris."

A Programmatic Sequence

"Won't you tell me about your programs, what you like to play, and why?" asked the interviewer.

"I believe they should be conceived as a whole, should have dignity, significance," she replied. "For example, I like to think of the opening work, or group, as the awakening of the listener to lovely sounds, high idealism—followed by the life struggle, the development of the drama, and finally, the descent into tranquility, relaxation, romance, amusement. For the first, I like a group of short pieces, or some really fine variations, followed by a great sonata, and then charming, amusing pieces of a distinctly high level.

"Of the present-day moderns, I like best to play Poulenc. He is so amusing, so happy, naïve, and witty." I. S.

Milwaukee School Forces in Festival

Orchestras and Choruses Take Part—Elgar's St. Olaf Heard —Tessa Bloom Plays

MILWAUKEE, WIS.—A public school music festival was held here recently, with several thousand young musicians under Herman A. Smith, director of the department, taking the lead in a series of events which enlisted wide public interest.

In the public library rotunda, Joseph Gigante's Federal Symphony Band played daily concerts, and Federal workers engaged in adding to the library's fine music library a wide collection of representative works, gave demonstrations of music copy etching for the public. The Federal Wisconsin Symphony Orchestra directed by Dr. Sigfrid Prager, the Marquette University chorus, and the Arion Club, also cooperated with concerts.

More than 2,000 public school musicians appeared in the opening event before a capacity audience at the City Auditorium. A chorus of 1,100 sang a long program, the high point of which was the Cavalleria Easter hymn, accompanied by an orchestra. The band roused the audience to enthusiasm by a spectacularly devised interpretation of Sousa's Stars and Stripes. William Machan, student, made the hymn arrangement. Anna Johannsen, directed an all-city high school orchestra of 200 in the playing of a movement of Franck's D minor symphony, and a capital performance resulted.

Howard Hanson's second symphony was featured in a concert by the Young People's Orchestra, directed by Milton Rusch. There was as always, a capacity audience for the annual event, and the orchestra was impressive in a program which included Beethoven's Coriolanus overture, Dvorak's Slavonic dances, and finale from Borodin's Polovetzian dances. Charles Renaud, young local tenor, made a good impression as soloist.

St. Olaf Sung

Mark Love, basso, Charles Sears, tenor, and Florence Edwards, soprano, all of Chicago, were the featured singers in an admirable presentation of Elgar's King Olaf at the Auditorium before a large audience. Tessa Bloom, pianist, renewed her wide local acquaintanceship with a brilliant and individualistic presentation of a program which accented Beethoven, at the city Art Institute Theatre. Numbers included were works by Mozart, Schubert and a long list of extras which Miss Bloom added during and after the recital. The program is one of a series arranged by Ida Schroeder. J. McC.

August Werner Decorated

August Werner, baritone, has been decorated by the King of Sweden and named a Knight of the Order of Saint Olaf, first class, by King Haakon VII of Norway. An artist-pupil of Mme. Melanie Guttman-Rice, and former winner of a Naumburg Foundation Prize, Mr. Werner was soloist with the Scandinavian Choral Society in its tour of Norway and Sweden. He is now a professor in the music department at the University of Washington, Seattle, Wash.

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Herman Devries, of the Chicago American, a few years ago called Karle "the greatest concert tenor of today." Last season Mr. Devries stated, "Karle comes back to us from England better than ever." The Washington Post said of Karle, "His splendid singing received an ovation."

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Photo by J. Abresch, N. Y.

ALBERT STOESSEL

Who in addition to conducting the New York Philharmonic-Symphony Orchestra as guest is director of the Oratorio Society of New York, Worcester Music Festival, Juilliard Orchestra, Chautauqua Symphony Orchestra, Juilliard Opera School, and Chautauqua Opera Association.

CONCERT MANAGEMENT ARTHUR JUDSON, INC., 113 West 57th Street, New York

Division: Columbia Concerts Corporation of Columbia Broadcasting System

Extensive Schedule Ready for Robin Hood Dell

10 Conductors Are to Appear During Season — Form New Pact with Musicians' Union

PHILADELPHIA, PA.—With Eugene Ormandy, honorary music director, presiding on the podium, the annual Robin Hood Dell series of concerts will be inaugurated here on June 22. The eight-week season will continue until August 16.

Conductors to be heard, in addition to Mr. Ormandy are Erich Leinsdorf, of the Metropolitan Opera; Massimo Freccia, who made his American debut last season at the Stadium Concerts, New York; Hans Wilhelm Steinberg, conductor of the NBC Symphony Orchestra; Efrem Kurtz, conductor of the Ballet Russe de Monte Carlo; Georg Sebastian, former director-general of the music in Soviet Russia; Sir Ernest MacMillan, of the Toronto Symphony Orchestra and André Kostelanetz, of CBS, all new to Philadelphia; and Alexander Smallens, Alexander Hilsberg and Henri Elkan, the latter conductor for the Littlefield and Montgomery ballets.

Soloists include Josef Hofmann, Lily Pons, Jascha Heifetz, Friedrich Schorr, Frieda Hempel, Joseph Knitzer, Armand Tokatyan, Rosa Tentoni, Julius Katchen, Jan Peerce, Henry Harris, and Ossy Renardy.

Aida, Carmen and La Boheme will be presented and there will be ballet evenings by Catherine Littlefield's Philadelphia Ballet and Mary Binney Montgomery and her group. It is rumored that Paul Whiteman and his orchestra may appear in combination with the orchestra for one evening. Performances are to be from Monday to Friday, inclusive, each week.

In announcing the season, Samuel R. Rosenbaum, acting president of the Robin Hood Dell Concerts, said that it is expected $25,000 will be raised before the initial concert. Mr. Rosenbaum said that under a new agreement with the Musicians Union the cooperative plan hitherto in force will be abandoned and the musicians will accept a weekly salary twenty-five per cent lower than their regular winter scale.

The orchestra of ninety players will include seventy-five present members and fifteen former members of the Philadelphia Orchestra.

Norden Leads Bach Mass

Under the direction of N. Lindsay Norden, the Choral Art Society of Reading presented Bach's B minor Mass in Irvine Auditorium of the University of Pennsylvania on the afternoon of June 4.

Katherine Welsh, contralto and Edward Rhein, bass, were the vocal soloists and the orchestra was that of the Federal Symphony of Philadelphia.

Preceding the Mass, six chorales, arranged for brass choir by J. W. F. Leman, resident conductor of the orchestra, were played from a balcony in the rear of the auditorium. An accident to the lighting caused Mr. Norden to omit two numbers in the second part of the Mass.

The chorus of 125 voices proved well balanced and gave a good account of themselves. Some outstanding choral work was done in the opening Kyrie and the Gloria, and Crucifixus and Et Resurrexit, contrasting choruses, and the formidable Sanctus were excellent in their delivery. Both Miss Welsh and Mr. Rhein showed themselves experienced singers and appreciative of the vocal and textual requirements of the Mass. The many instrumental soloists proved thoroughly competent for their assignments.

Mr. Norden was always in complete command of his forces and gave his accustomed authoritative reading of this masterpiece.

Elmore Assists Girard Glee Club

The Girard Trust Company Glee Club, consisting of about 35 voices and under the direction of Robert B. Reed, gave its third annual Spring concert in the auditorium of the Philadelphia High School for Girls, before a near-capacity audience, on May 22. The Glee Club has excellent tone quality, fine balance of parts and good ensemble. The program included Tarantella by Barraja, The Hunter's Farewell by Mendelssohn, an Italian Folk Song, Thou Lovest Me So Dearly, The Little Sandman by Brahms, On Great Lone Hills (to the second theme of Finlandia), Choral Fantasy on Nursery Rhymes by H. Alexander Matthews, Chorus of Pirates from the Pirates of Penzance, Passing By (Purcell), One More River (Warlock), Sea Dreams by Mr. Reed, the conductor, (a work dedicated to the Glee Club), two sea chanteys and the March of the Musketeers by Friml. The Sibelius and Purcell numbers were sung *a cappella* and revealed to splendid advantage the outstanding achievements of the club. The fine accompanists were David C. Souder and Vera J. Crawford.

Robert Elmore was the assisting artist who delighted with Debussy's Pour le Piano, Rachmaninoff's Etude Symphonique in C minor, The Gardens of Buitenzorg by Godowsky and the Strauss-Godowsky waltz, Wine, Woman and Song. Mr. Elmore's technical and musical attainments are too well known to need repeating. He was received most enthusiastically.

Keyboard Offerings

Sylvia Miller, pianist, gave her debut recital in the Ethical Culture Hall on May 31, one of the hottest nights we have had. In spite of this fact, however, a large audience was in attendance and gave Miss Miller cordial support throughout the evening. The program opened with the Siloti arrangement of a Bach Organ Prelude, followed by Sgambati's transcription of the Gluck Melodie from Alceste. Schumann's sonata in G minor and Brahms' Scherzo in E flat minor completed the first part of the program.

The second part included Three Chopin Etudes (op. 10 No. 5, op. 10 No. 6, op. 25 No. 6), the Chopin Polonaise in A flat, Spinning Song by Rhené-Baton and the Liszt Rhapsody No. 13. Miss Miller was at her best in the bravura type of playing, having a comprehensive technical equipment, with a slight tendency to hardness of tone. Each number was enthusiastically received by the audience, and several encores were graciously given.

M. M. C.

Photo by Rembrandt Studios, Inc.

1939 GRADUATING CLASS

at the commencement exercises of the Philadelphia Conservatory of Music. Left to right, front row: Lucille Kohn, Beverly Horlacher, Kathryn Grube, Constance Williams and Josephine Eshelman. Rear row, left to right: Thomas Ingram, Warren Ervin and Harold Motz.

DR. HARL McDONALD,

composer and professor of music at the University of Pennsylvania, who on June 1 succeeded to the management of the Philadelphia Orchestra. Born on a cattle ranch in the Rockies near Boulder, Colo., in 1899, he spent his early years in California. Dr. McDonald later studied at the Leipsic Conservatory and University. Active as a conductor, he has had numerous compositions performed by leading American orchestras.

Booked for Milwaukee

Artists to Appear Outdoors with Wisconsin Orchestra

MILWAUKEE, WIS.—Grace Moore, Metropolitan Opera soprano, will be the assisting soloist at the opening of the outdoor concert season on June 20 by the Wisconsin Symphony Orchestra, conducted by Dr. Sigrid Prager. The concerts, inaugurated a year ago under the auspices of the Milwaukee County Park Commission, will be held in Washington Park before the Temple of Music presented to the city by Emil Blatz.

Crown Prince Olaf and Crown Princess Martha of Norway are expected to attend the inaugural.

Other artists to appear are: Lucy Monroe, June 28; John Carter, Metropolitan Opera tenor, July 11; Lily Pons, Metropolitan Opera coloratura soprano, on July 27 with André Kostelanetz conducting; Edward Dudley, August 8; James Melton, August 9; and Jessica Dragonette, August 23.

Norena Decorated by Two Kings

PARIS.—Eidé Norena, soprano of the Paris, Chicago, and Metropolitan Operas, was recently decorated with the special Medal of St. Olav, by the King of Norway. Shortly after receiving this distinction from the Norwegian monarch, Mme. Norena was decorated by the King of Sweden with the Order of Littris et Artibus.

I. S.

"Not since the Flonzaleys has it been this reviewer's privilege to enjoy such a chamber music ensemble as the Barrere-Britt Concertino." — *St. Louis Globe-Democrat.*

BARRERE-BRITT

"CONCERTINO"

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

RADIO HIGHLIGHTS

Toscanini Programs at Lucerne Will Be Relayed to U. S. by NBC

Steinberg Introduces Two New American Scores Before Yielding Baton to Solomon—Prize Winner Bows

Summer having answered with a vengeance the query in this column in the last issue, it might be well to look over some of the promised fare. Naturally heading the list is the announcement that, climatic conditions permitting (and sometimes they do) we are to hear again Toscanini from Lucerne at the International Festival in August. NBC promises Verdi's Requiem, direct from the festival, with Milanov, Thorborg and Moscona as soloists.

Incidentally, conductorial names are again featuring the radio news. And, while we await the Philharmonic's broadcast proposals, the NBC Orchestra is to introduce a new leader to Easterners, for he is and has been prominently identified with the Mid-west. Izler Solomon, leader of the Illinois Symphony Orchestra, takes over the Toscanini band for the programs between July 9 and 30. Hans Wilhelm Steinberg, who inaugurated the summer series, concluded his schedule with the June 4 concert being succeeded by Erich Leinsdorf, Wagnerian conductor of the Metropolitan who appeared on June 11 with other dates listed for June 18, 25 and July 2.

At his final concert, Mr. Steinberg sponsored the premieres of John Haussermann's first symphony (the last two movements, that is) and Ivan Langstroth's scherzo (op. 16). Perhaps he may report to Toscanini that, after all, American composers are worthy of an *occasional* hearing under that maestro's baton.

WNYC Gets Award

WNYC became the first broadcasting station to receive the National Association of American Composers and Conductors award of merit "for outstanding service to American music." It was presented to Mayor F. H. LaGuardia and M. S. Novik, director of the station, by Sigmund Spaeth, president of the association. Mr. Spaeth said WNYC during the past year broadcast more music by contemporary American composers than any other radio station, and has performed "an outstanding service to the American public and American music alike."

Barbirolli Leads Detroit Ensemble

John Barbirolli, it seems, just has to keep his hand in and while his own Philharmonic operates under other's hands and preps for the annual Stadium series, he went back to the Ford Orchestra for "guest" appearances. Kirsten Flagstad was the soloist at the first and Wagnerian items provided the list. Fritz Reiner, whom he succeeded, was busy in New York with the American Lyric Theatre's activities.

Alec Templeton, pianist, and Igor Gorin, baritone, were the soloists on subsequent Barbirolli programs with the Detroit ensemble. The Pagliacci prologue and Malotte's setting of The Lord's Prayer were among the baritone's offerings on the final program.

Music for Royalty

Visiting royalty, greeted by a Gena Branscombe number, heard two other American composers if they harkened to the June 8 program of the NBC Orchestra. Dr. Frank Black programmed the Indian suite of MacDowell and Lamar Stringfield's Legend of John Henry as well as Purcell and Elgar items.

Speaking of Miss Branscombe brings to mind the recent radio interview of Mana-Zucca by Martha Deane over WOR. This served to clear up the doubt, which some say existed, as to this active American composer. Miss Deane brought out that Mana-Zucca is not a man, nor an Italian and not over seventy but a native New York woman who has published some 600 items. Television will reveal just how attractive she is.

And on the matter of television, Mikhail Mordkin and a group of his child pupils were the latest to be televised. Following their demonstration, Patricia Bowman, Lucia Chase, Nina Stroganova, Leon Varkas, Dmitri Romanoff and Vladimir Dokoudovsky participated.

Miss Lipton Makes Debut

Anent interviews, Margaret Speaks, Firestone soloist, disclosed her secret ambition during that If I Had a Chance program on which Milton Cross, who announces the Metropolitan broadcasts among other items, was also a guest. Miss Speaks' sponsor introduced to the air audience Martha Lipton who won the Young Artists Contest at the recent biennial of the National Federation of Music Clubs and a few days later Mrs. Ruth Haller Ottaway, former president, was also heard on the Women in the Making of America program.

Miss Lipton subsequently appeared in the Radio City Music Hall's production of Rigoletto with Rosemarie Brancato, Jan Peerce and Dorothy Sarnoff as other members of the cast.

Josef Wagner, composer-pianist, who has started a survey of piano music over WQXR played several modern numbers in an NBC broadcast since the last report.

And Paul Robeson, gone too long, was Rudy Vallee's guest on June 1 showing he has lost none of the richness of tone during his absence.

Although there has been a lull in chamber music, pending the Eastern festivals, William Primrose's quartet continues its regular NBC schedule. And Eddy Brown, with his string classics at WQXR, had Arpad Sandor as a guest recently.

Knight Loses and Wins

Before Simon Snooper sees this, it might be well to relate how Felix Knight lost fifteen minutes during his regular Tuesday NBC broadcast when the world listened to the efforts being made to raise the submarine Squalus. But, since this was on a larger network, when Knight appeared, he had a larger audience. He recently was guest with Leopold Spitalny's orchestra.

And more baritones are due within a decade, take it from Glenn Darwin who sees radio as responsible for having developed a crop of concert and operatic baritones "greater than ever before heard."

Has radio justified its existence?

H. A. S.

FRANCES CASSARD

DRAMATIC SOPRANO

Performance under the direction of Maestro Labroca, the head of the May Festival in Florence, Italy

SCORES AS SOLOIST

in Italy's Famous Florence May Music Festival on May 7, 1939

Sings Mary Magdalene in "The Resurrection of Christ" by Perosi, under the baton of Bernardino Molinari

"Miss Frances Cassard, the youthful American soprano, reaped unanimous success at the Comunale where she sang in Perosi's oratorio "The Resurrection of Christ."—*Weekly News*, Rome, May 13, 1939

"A living and adherent interpretation. The public applauded warmly and cordially."—*Il Nuovo Giornale*, Florence, May 8, 1939

"A gifted and convincing rendition. The public gave a warm reception and paid tribute to Maestro Molinari and the artists by repeatedly calling them back to the footlights."—*La Nazione*, Florence, May 9, 1939

» » » Suite 703, 119 West 57th Street, New York « « «

MUSICAL COURIER

Review of the World's Music
60th Year

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York

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CHICAGO AND MIDDLE WEST HEADQUARTERS René Devries, in charge; JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. 'Phone, Harrison 6110.

PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKÉ (Chief of Foreign Staff), 6 Square Leon Guillot, Paris (XV), Telephone, Vaugirard, 48-24. Cable address, Musicurier, Paris.

SUBSCRIPTIONS—Domestic $3. Canadian, $4. Foreign, $4.50 Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosks in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions must be accompanied by stamped and addressed return envelope, and submitted at sender's risk.

NEW YORK JUNE 15, 1939 No. 2989

Father's Day may seem to be a new idea, but any opera baritone knows better. Give him an opera with plenty of "Ah, figlia mia!" or "O figlio mio" and he can stage a gala Father's Day celebration any time.

—o—

Record sized audiences are reported everywhere as the outdoor music season returns. These great outpourings reflect the enormous vitality and crowd-drawing qualities of good music, skilfully presented.

—o—

We emphasize the two last words for the sake of the New York World's Fair management. It is now plain that somebody blundered or failed to understand the tremendous "pulling" and morale-building powers of good music, rightly managed.

—o—

Paris Reports on the Fair

Apropos of the *mélange* of reports and denials about the cancelled visit of the Paris Opéra to the World's Fair, it is interesting to read the French version of the matter. In the periodical, *La Page Musicale et Théatrale* (Paris), appears the following notice (May 19), signed by Pierre Michaut:

THE OPERA WILL NOT GO TO NEW YORK

"One will learn not without lively regrets of the definite abandonment of the visit by the Opéra to New York, where it had been invited to go by the American Committee of the Exposition, under extremely generous conditions. Certainly such a displacement implied a considerable 'movement' but one not at all superhuman. Some large troupes accomplish it often: the Ballets de Monte Carlo, for example, with their hundred dancers, male and female—and the latter's 'mothers'—and the 10,000 kilograms of trunks and boxes of scenery and costumes for the eighteen ballets of the repertoire. The season at New York was to have been prolonged by a visit to Chicago, which would have furnished an addition to the guaranty, reaching $100,000!

"It was on a slight difference of opinion that a disagreement took place which must be greatly deplored: rarely is a manifestation of French propaganda united with such excellent conditions for a happy and sympathetic venture. The lyric program, progressively pared down, ended by ceding place almost exclusively to evenings of ballet, a representation too incomplete for the masterly ensemble which forms the National Academy of Music and the Dance. . . .

"Regret must be, however, more keen that all timidity might have been discarded. A number of lyric presentations of our Opéra, even if they are not dominated (as are often those of the Metropolitan Opera) by one or two 'sensational' artists, are by contrast, in general, of a quite superior homogeneity and harmony. One has heard at the Opéra some Boris and Walküre performances of a rank extremely satisfying. L'Heure Espagnole, Ariane et Barbe-Bleue, L'Enfant et les Sortileges . . . deserve to be presented in the United States, and they would have been, perfectly.

"Even, as to the dance, a troupe which could offer not four or six, but many fine artists . . . whom one recognizes quite often in assignments of the second grade, could have encountered all comparisons with tranquillity. . . . Salade (Darius Milhaud and André Derain) and Le Festin de l'Araignée (Roussel) represented particularly happy choices. . . . Let us add that some works, which were abandoned reluctantly, such as Sylvia, Les Deux Pigeons, and Namouna, would not have been the least important elements of a success: they would have appeared as representative works, at the same time of the Opéra's own style and of the 'French manner' in ballet. . . .

"Too bad! There would have been so many beautiful days, in the country of jazz and of 'girls,' for the classic French dance!"

The heartfelt lament of the Parisian writer finds an echo in the American ballet lover's breast. All those who saw the charming French film, Ballerina, with scenes laid in the Paris Opéra, realize that a tradition obtains in the dance in *la ville lumiere*. Though the plan to bring the Polish Ballet to New York materialized after all,—it is said that that Government protested against its schedule being cancelled—the program at Mr. Whalen's enterprise thus far is otherwise markedly poor in terpsichorean art, if one excepts the rather weak Cherry Blossom ensemble, so-called, from Tokio, and some examples of the more lurid and not so classic type of gyrations elsewhere on the grounds.

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Leading the Child to the Arts

Opening new opportunities for the child to come into his artistic birthright is the laudable aim of the National Children's Arts Association, now organizing a nation-wide program of activity. This is being done, in part, by striving to interest educators, church and settlement workers, artists and civic leaders in the plan.

The purpose of this group, to quote from its recent statement, is "to found in every possible community, through persons directly or indirectly concerned with child welfare, branches of the N.C.A.A,. so that the practical human values of the arts may be brought to children throughout the United States, regardless of race, religion or financial station."

Excellent is the plan to develop a year-round program for the use of the arts in schools, settlements and churches. Whereas this has taken place to some extent, especially in the larger cities, it is now planned to found such activity in every community.

Most ambitious of all is the proposal to have this association introduce in Congress or in the State legislatures a resolution to set aside a Children's Arts Week annually, when children's art productions would be widely shown.

Participation in the arts, particularly music, offers a realm of pure delight to the child. With the growing use of modern systems of education in which these realms are opened to them early, it is possible that future generations in America will come to the practise of music with greater joy.

—o—

Opera Thrills vs. Trills

Cartoon by Edgar Allen, Jr.

"Esmond, take me to an opera with lots of action—one that'll curl my hair!"

Carrying on Norfolk Tradition

Music lovers among the older generation who remember the stirring days before the World War when the Norfolk, Conn., Festivals were among the annual important events in this country will find much interest in a bequest announced recently by the trustees of the estate of Mrs. Battell Stoeckel, of that city, who passed away on May 5.

By the terms of Mrs. Stoeckel's will, a trust fund estimated at more than a million dollars has been set up to be devoted to the promotion of musical education and the study of art and literature at Yale University. An interesting provision in the bequest is that the trustees may "maintain or improve" the Music Shed on the Stoeckel estate at Norfolk, scene of so many important musical gatherings by the Litchfield County Choral Union from its erection in 1902.

Or ,if they are so minded, the will empowers the trustees to erect another building to the maximum cost of half a million dollars.

Here, it would seem, a basic seat has been provided for the restoration of the famed festivals, which for some years have existed only in the form of an annual concert by the Choral Union.

Would not the generous provisions of the will, which are to be devoted to "musical education," presumably in its widest sense, also cover the costs of maintaining the annual festivals?

Such an institution certainly constituted "education" in the best meaning of the term, both for the many visitors and the New England residents, with a fine musical tradition maintained through several decades of its existence. The American composer was especially benefitted by the performances of many new works in the series, and by the award of prizes for compositions granted by the generous Carl Stoeckel.

Even such a celebrity as Sibelius came from Finland to conduct the premiere of his symphonic poem, Daughters of the Ocean, at the twenty-eighth festival in 1914.

In any case the torch of musical enterprise should not be allowed to burn dim in the beautiful purlieus of Norfolk. With the grant of a permanent fund to maintain the Music Shed, it behooves other large-spirited benefactors on the New England scene to rally to the support and maintenance of an institution that might, with relatively little effort, be restored to its former affluence.

VARIATIONS

By Leonard Liebling

Composer Bruno Huhn, who like many another musician, has written to this department about the abandonment of the planned concerts at the New York World's Fair, has this to say in particular:

"I think that the insufficient attendance for the few programs (excellent ones) given at the Hall of Music, was sufficient reason for the discontinuance. You might have heard, too, that there have been lamentably small audiences at the Temple of Religion, where beautiful music was performed by some of our best choirs and choral organizations. Remembering my visits to many splendid Fairs in London, Paris, and elsewhere, the only music I can recall was that of some fine military bands in the open air — particularly that of the Coldstream Guards. Long before they started their concerts, every seat was taken, and all the programs were received with tremendous enthusiasm. I do not know that this proves anything, but my own opinion is that the majority of Fair visitors have so much to see that is entertaining, informing and educational, that they cannot spare the time for the more lofty forms of music. Perhaps they are postponing that pleasure until next Winter—when the Fair will be closed!"

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Whatever the reason, doctors appear to be by and large more musical than other scientific professionals. In New York they have formed a Doctors' Orchestra (with some dentists to help out) which gave an excellent charity concert not long ago at Town Hall under the leadership of Ignatz Waghalter. The program comprised Weber's Oberon Overture, the New World Symphony, Johann Strauss' Kaiser Waltz and Schumann's piano concerto with Ernest Schelling as the soloist.

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One of the violinists—he wishes to remain anonymous—reports faithfully: "The surgeons of our orchestra cut none of the rehearsals, and the dentists, too, engaged in regular drilling. When we start with a work we have not done before, there is an emergency consultation, and Mr. Waghalter diagnoses and dissects the music for us before we begin to operate. Of course his probings are final and we doctors never disagree."

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It is good to be able to say something kindly about the Nazis once in a while, as herewith. Jack Coy, a Junior at Baldwin-Wallace College in Berea, O., is an amateur radio operator with his own apparatus. He established contact with the Reichs-Rundfunk, Berlin-Charlottenburg, and received the following letter from that station: "Dear Mr. Coy. We are pleased to inform you that on June 4, at 8.30 p.m. E.S.T., there will be a special Bach broadcast from here for your College, which plans a Bach Festival for June 9-10, as your radio message informs us. Our program will offer the final chorus and In Meines Herzen Grunde from the St. John Passion, the Chromatic Fantasie and Fugue for piano, The Art of Fugue, and concerto for piano and chamber orchestra, led by Edwin Fischer. Please invite the students and faculty of the College to listen, and give our best wishes for success, to Professor Riemenschneider."

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The swing and jazz fraternity is fighting back hard at the various Bunds calling themselves New Friends of this and that kind of highbrow music. The Tin Pan Alleyists now announce the formation of The New Friends of Rhythm.

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"John Beroset, one of the younger members of the Cincinnati Orchestra, understands his obligations to art. He was married a few weeks ago, and after the honeymoon took his lovely bride to live at 3135 Mozart Avenue."—Newsflash from Marie Dickoré, Musical Courier's Cincinnati correspondent.

Advertisement from the Paris edition of the New York Herald Tribune, May 16:

Salle Gaveau, May 19, 9:00 p.m.
The Nicest Sonatas by
BEETHOVEN
with Wilhelm
BACKHAUS
Booking Office: Hall Durand (Valmaléte)

Charley Cadman writes from the Virgin Islands under recent date: "I am working like hell at my symphony, and hope it will turn out to be more or less heavenly. . . . Early in July I'm going to Peterboro, N. H., to spend the Summer there."

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Nothing new under the sun. The attached cut and caption (The Critic and his Public) are from the ancient catalogue of a Viennese musical antiquariat. Note the delicate serpent suggestion.

Ruth Eastburn, counselor of the George Gershwin Club at the Schwinger School of Music in Pueblo, Col., sends a program of the final seasonal concert of the organization. Of interest is the fact that the twenty-six performers were all lassies of high school and junior college age, some as young as fourteen. Included in the program were some major numbers by Liszt, Bach, Haydn, Brahms, Carpenter, Burleigh, Lecuona, and Gershwin's Rhapsody in Blue.

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Hugh Liversidge, our valued London representative, has this from Boyd Neel, the English conductor, who heard it last winter during intermission at a Don Giovanni performance in the Munich Opera:

First American Lady—"Say, what is this Don Giovanni all about, anyway?"

Second American Lady—"Well, it's like this. First Don Giovanni makes love to Donna Anna, then to Donna Elvira, and then to Zerlina."

First A. L.—"Oh, quite a Don Juan, I should say."

This is the 1825th installment of Variations. I was two years old when I wrote the first.

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H. B. thinks "District Attorney Dewey of New York, the racket buster, should get after Albert Spalding's tennis racket."

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Several years since, this department said that Godowsky's great piano Passacaglia cries for orchestration. Promptly Erno Rapee, the conductor, announced that he was engaged on that very idea. Has it died a-borning, or is the score finished? And why no performance?

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J. S. communicates cruelly: "I hear that the Greek concert which the N. Y. Philharmonic was to do at the World's Fair, has been called off for lack of funds. Would you say that 'The Greeks had no dough for it?' "

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Cecil Hunt, Cincinnati columnist, gives the attached definition: "Andante is a musical term meaning slow and is named after the Italian poet Dante. He was slow about letting Beatrice know, but he was a classic all the same."

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A lively Lotos Luncheon was given on June 6 by that club of art-lovers to Sir Adrian Boult (music director of BBC, British Broadcasting Company) as special guest of honor, with dais companions William Walton, Arthur Bliss, Leon Goossens, Solomon, Alexander Greiner, Paul Schmidt, John Hogan, and Leonard Liebling, toastmaster.

The proceedings opened with the British and American national anthems sung by Lucy Monroe. The only other music consisted of part of a Beethoven quartet played by Messrs. Shumsky, Gingold, Shapiro and Primrose. Sir Adrian and Mr. Bliss made short speeches. The toastmaster wished to prove to the distinguished visitors how musical we Americans are, so he asked questions of some of them. Here they are, with the answers given:

"Professor Quizz (Dr. Craig Earl), why is the conductor's stick called a baton?"

"Because it bats the music into the heads of some of the hearers."

"Mr. Lawrence Kerr, what are scales?"

"Good Lord, man, haven't you ever seen a fish?"

"Mr. Frank Black, name six orchestral instruments."

"Three violins and three violas."

"Mr. Bruno Zirato, what is perfect pitch?"

"I don't know a thing about baseball."

"Mr. Samuel Chotzinoff, what is America's national instrument?"

"The cocktail shaker."

"No, no, Mr. Chotzinoff. You misunderstood me. I said instrument, not implement. Now, Mr. Pitts Sanborn, what is America's national instrument?"

"The cash register."

"Mr. F. C. Coppicus, what is form in music?"

"Lily Pons's."

"Mr. James Sauter, what has radio done for music?"

"Well, for one thing, it made a swing number of the Ave Maria."

"Mr. Lawrence Evans, what is America's equivalent of Tristan and Isolde?"

"Frankie and Johnnie."

"Mr. Maurice Van Praag, describe Wagner's Nibelungen Cycle in a few words?"

"Long and loud."

When someone asked the toastmaster what is meant by BBC, he supposed that it stood for "Boult is a Bully Conductor."

Because other things so frequently attract more attention today, it is doubly gratifying to find that those good old virtues, gratitude and sentiment, still exist in the musical field. And so on May 25, when the music room of the Beethoven Association was filled to overflowing, I edged my way in to find out the reason.

Flowers, garlands of them, candles and all the other appurtenances that reveal a birthday anniversary made me desirous of finding out the honored guest, and I was not long in learning that it was Lady G. To those who do not know her by that appellation, perhaps I had better hasten to add that it was Edith W. Gaudenzi, that decidedly human pedagogue who has a perennial interest in her present and former pupils. They, on their part, always make her birthday anniversary an occasion for a festive reunion.

The vivacious Vandy Cape, home from another long tour, was mistress of the revels and gave unstintingly of her wit in her Singing Satires. Nor was Vandy unmindful of the occasion, an "added feature" being her own conception of Lady G. giving a vocal lesson to a group of students. Polly Myrick and the attractive "Bubbles" Sills, promising young coloratura, added their bits. And even Charlie Chaplin was "present," as one of his old soundless films made the event one of keen enjoyment.

Many happy returns, Lady G., says Simon!

* * *

Norman Cordon, tallest of the Met's bass section, and his bride are still receiving congratulations on their recent wedding. Your correspondent noticed a crowd on Music Alley 'tother evening and believing he might find a scoop, dashed into the midst of it only to find it was another group extending their well-wishes. Norman, watch out or you'll get a ticket for obstructing 57th Street traffic!

* * *

Maurice Aronson, pianistic authority and Godowsky apostle, has a deep secret which I persuaded him to tell me, *sotto voce*. Ask him, and perhaps he'll tell you too. Simon is pledged to secrecy.

JOHANN SINGER,

Austro-American pianist, opens his tour of North and South America with a recital in Town Hall, New York, March 23, 1940. Mr. Singer is shown at work in his Paris apartment.

I See That

John Barbirolli, conductor of the New York Philharmonic sailed on June 6 for England on the SS. Ile de France.

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Harold G. Fink, organist, began his series of playing all of Bach's works, at Fordham Lutheran Church, New York.

* * *

Dorothy Quinn, ten-year-old pianist, of Wildermann Institute, was heard at Steinway Hall, New York. Other recitals of the Institute were scheduled May 14-28, with a graduation concert at Town Hall on June 18.

* * *

Beatrice MacCue presented her artist-pupil, Mina Pearsall, contralto, in a studio recital early in the month, Doris H. Bolvig at the piano.

* * *

Sigismond Stojowski and Mme. Morales-Stojowski have returned from Winnipeg, Can., where they gave a series of historical lecture-recitals for teachers and students of the University of Manitoba.

* * *

The orchestra of the Institute of Musical Art of the Juilliard School of Music at a recital in the auditorium last month, under the direction of Willem Willeke, played numbers by Mozart, Mendelssohn, Moszkowski, Saint-Saëns and Tschaikowsky.

* * *

Anne Mundy, pianist, will spend the summer in New York fulfilling radio and concert engagements.

* * *

The Voge Opera Group presented Mozart's Bastien and Bastienne in English and Pergolesi's La Serva Padrona in Italian at the Studio Club, New York, recently. Ernst Victor Wolff directed the performance from the harpsichord.

* * *

The Princeton University Orchestra, assisted by players from Maplewood, N. J., the New Jersey College for Women and the New York Philharmonic Orchestra, gave a concert in the McCarter Theatre, Princeton.

* * *

Dr. George Liebling, Hollywood pianist-composer and pedagogue, presents one of his artist-pupils each Saturday afternoon in a half-hour broadcast over KRKD, Los Angeles.

* * *

Arthur Le Blanc gave a recital on May 23 in Trois Rivieres, the home town of the Prime Minister of the Province of Quebec, the Hon. Maurice Duplessis.

* * *

Josef Wagner, pianist-composer, recently gave recitals with Cecil Leeson, saxophonist, at State College, Pa., and State Teachers College, Bloomsburg, Pa., Wagner's Homage to Bach for saxophone was on the program.

* * *

Gustave L. Becker last month performed a group of his own piano works at Antioch College, Ohio, and a poem by Mrs. Reidel, set to music by Becker, was sung. He also improvised on the theme, Impressions of Antioch.

* * *

The Spring Concert by the Morning and Vesper Choirs of Flatbush Congregation Church, Brooklyn, W. Norman Grayson, conductor, on May 18 brought a variety of choral works, with violin solos by Kathryn P. Gunn.

* * *

Bernice Kamsler, soprano, with Elsa Fiedler at the piano, presented a program of American Songs of the XIXth Century at the Brooklyn Museum.

* * *

Virginia Ackerman was one of five pianists from the Artist-Class of Clarence Adler to be heard in May over radio station WQXR, New York; she played works by Bach, Beethoven and Chopin.

* * *

Choral works by Boris Levenson were heard during last month, sung by the Madison College Glee Club, at the Baltimore Convention of the N. F. of M. C.; by the Chaminade Choral, Los Angeles, Cal., and by the Schubert Choir, Brantford, Can., at the World's Fair.

* * *

Carmela Ippolito, violinist, gave her second annual recital at the MacDowell Club, New York, recently, Vincent deSola at the piano.

* * *

The University Glee Club of Brooklyn, N. Y., gave their fortieth annual concert at Hotel Bossert, with Thelma Reich, solo-pianist.

* * *

Richard Elsasser, youthful organ pupil of Winslow Cheney, gave a recital at the Wanamaker Auditorium, New York.

* * *

Colette d'Arville, French soprano, Jarmila Novotna, Czech soprano, and Gregor Piatigorsky, cellist and his family, sailed from New York on May 3 on the SS. Normandie.

* * *

Songs of Donaudy, Sinigaglia, Respighi, Santoloquido, a group by Poldowski, Lieder of Strauss and Marx and items of Horsman, Rebecca Clarke, Bridge and Olmstead, were presented recently by Grace La Mar, contralto, at the Riverdale, N. Y., home of Mr. and Mrs. Edward C. Delafield. Alfred Boyce was at the piano.

* * *

The Pelhamdale Quartet recently gave their second annual program at the residence of J. Donald Robb, cellist and organizer, performing works by Haydn, Dvorak and Tansman, with Rita Gagen, pianist.

* * *

Mrs. John McClure Chase conducted the City Federation Choral, 100 voices, at the May meeting, Hotel Astor, New York, the club singing works by Gena Branscombe, Tours and Dunn. At the close she presented prizes to choral winners with a perfect attendance at all rehearsals.

* * *

Jessica Davis was the Gilda in the performance of Rigoletto at the Hippodrome, New York, on May 28.

CALENDAR OF APPROACHING EVENTS

April 30-October 31—New York World's Fair, New York
June 6-20: Essex County Symphony Orchestra, Stadium Series, Newark, N. J.
June 14-August 16: Stadium Concerts by Philharmonic Orchestra, New York City.
July 4-7: Canadian Federation of Music Teachers Associations' Convention, Saskatoon, Sask.
July 17-23: Bach Festival, Carmel, Calif.
August 3-13: Berkshire Symphony Festival, Stockbridge, Mass.

MUSIC FESTIVALS IN EUROPE

Bayreuth: Wagnerian Festival, July 25 to August 24
Salzburg: Music Festival, July 30 to September 6
Munich: July 29 to September 10
Glyndebourne: Opera Festival, June 1 to July 15
Dresden: Opera, Symphony Festival, May 27-September 2
Zurich: Municipal Theatre, June gala performances, June 3-25
Frankfurt a.M.: Festival of Permanent Council for Co-operation between Composers, June 15-25
Geneva: First International Music Competition Festival, July 3-8
Bad Ems: German Haydn Festival, July 6-9
Haslemere: Dolmetsch Festival of Old Music, July 17-29
Berne: Mystery Plays Festival, July 8-August 20
Heidelberg: Festival Plays, July 12-August 20
Baden bei Vienna: Beethoven Festival, July 16-23
Interlaken: Open-air performances of drama William Tell, July 30-September 19
Champéry: Grand Historic Festival, July 26
Zoppot Wagner Festival, July 20-August 8
Lucerne: International Music Weeks, August 3-29
Venice: Seventh International Contemporary Music Festival, September 5-13

Roesgen-Champion Heard as Soloist and Composer

PARIS. — Marguerite Roesgen-Champion, who unites the arts of composing and concert-giving, is heavily booked this season, appearing as harpsichord and piano soloist, as well as the composer of a wide variety of works. In addition to appearances in the principal cities of France and Switzerland, Mme. Roesgen-Champion has presented many of her works in broadcasts and in joint and solo recitals.

Her recent activities include orchestral performances of Handel and Haydn harpsichord concertos at Le Havre and Laön; broadcasts of her Three Waltzes for piano and orchestra (Paris Radio with Jane Evrard and the Orchestre Feminin, the composer piano soloist); orchestra suite Le Village-Idylle-Passepied (Paris Radio); L'âme de la valse, song cycle (Alpes-Grenoble); auditions of Psalm, for voice and orchestra (Pasdeloup Orchestra, under Albert Wolff); Psalm Inte Domine Speradi, at Sacré Coeur de Montmartre; joint recital with Lina Falk, soprano, and the Krettly Quartet (Ecole Normale, Paris) at which Mme. Roesgen-Champion played several of her works for harpsichord; and presentations of Faunesques, for orchestra; Bucoliques, for piano; Nocturne for three voices and tambourin; Ballet de Petites Filles Modéles; songs, excerpts from string quartet, saxophone quartet; and transcriptions of Sarabande et Bourée (Bach) and Chaconne (Handel) for orchestra.

She has made recordings of J. C. Bach's harpsichord concerto and her own piano duet suite, Conte bleue. Mme. Roesgen-Champion is now occupied with writing a piano concerto, a violin concerto, and a number of songs.

I. S.

Palestine Orchestra Is Led by Dobrowen

Symphonic Music on the Air—Palestine Opera Does Tales of Hoffmann in Hebrew

TEL-AVIV (PALESTINE).—The latest subscription concerts of the Palestine Orchestra were conducted by Issay Dobrowen. At the first seance Magda Tagliafero played the Schumann piano concerto, and was particularly brilliant in the virtuosic finale. Other items on the list were Haydn's Military Symphony, De Falla's El Amor Brujo, Tschaikowsky's Serenade for Strings, and Strauss' Fledermaus Overture.

Dobrowen's second program was an all-Slav list with the exception of Ernest Bloch's Evocations (Contemplation, Houang-Ti, and Renouveau). As is characteristic of him, the orchestral coloring is eloquent, but the material of this music is slight. The Slav works were Dvorak's New World Symphony, overtures by Glinka (Russlan and Ludmila), Moussorgsky (Khovanstchina prelude) and Borodin (Polovetsian Dances). Admirably suited to Dobrowen's temperament, all the works were vigorously read.

The Palestine Broadcasting Service Orchestra continued its weekly concerts under Karl Salomon and Crawford McNair. Outstanding items were Honegger's King David symphonic suite, Bach's two-piano concerto in C major (Karl Salomon and Arieh Sachs, soloists) and several choral works given in conjunction with the Broadcasting Society. Several special programs of Palestine composers were also performed; Paul Frankenburger, E. W. Sternberg, Wolf Rosenberg, Peter Jona Korn, and Peter Gradenwitz.

Tales of Hoffmann in Hebrew

After many months of preparation, the Palestine Opera opened with a gala performance of Offenbach's Tales of Hoffmann, sung in Hebrew. Opera had been given here from 1924 to 1927, and again in 1932 and 1935. The present company, which has grouped talented protagonists, is under the direction of Alexander Boskowitsch. The performance was a remarkable achievement in spite of being far from ideal and complete. R. Laser, Gabriele Cohn, Lotte Laufer, Marcel Noé, Dela Gotthelfft, and M. Schulsinger were the outstanding artists.

The Palestine Oratorio Society presented Handel's Samson. Michael Taube's Chamber Choir sang Bruch's Cross of Fire cantata at a special symphony concert. The string section of the orchestra offered Sternberg's suite, Joseph and his Brethren.

Recitals and chamber music offerings included those by pianists Michael Wittels, Alice Schmuckler-Hess, and James Simon; B. Liftman, violinist; Hede Tuerk-Boernstein, soprano, and ancient chamber music by Frank Pollak, harpsichordist; Erich Toeplitz, flutist; Haftel and Silber, violinists, and Regina Schein, cellist.

PETER GRADENWITZ

VISITING NOBEL PRIZE WINNER.

The Trapp Family Choir is now touring Scandinavia, where they have sung to capacity houses in Copenhagen, Gothenburg and Stockholm. In Falun, Sweden, they gave a special concert in the home of the famous author and Nobel Prize winner, Selma Lagerlöf (shown seated, center). The family intends to charter a yacht and cruise in Scandinavian waters during their summer vacation.

Musical Art Institute Graduates Record Class

34th Commencement Awards 18 Bachelors' Degrees

One of the largest graduating classes in years at the Institute of Musical Art of the Juilliard School of Music received diplomas during the thirty-fourth commencement exercises of the institution in the school concert hall on May 31.

With Ernest Hutcheson, president of the Juilliard School presiding, eighteen degrees of Bachelor of Science were conferred, those in piano and singing for the first time by this school. Oscar Wagner, dean of the Juilliard School, and George A. Wedge, director of the Institute, awarded in addition seventy-eight diplomas in the regular course, ten post-graduate ones, and two certificates in composition.

The program was contributed by the orchestra of the Institute, under Willem Willeke, and included the Roi d'Ys overture by Lalo, the first movements of the Beethoven violin concerto and the Brahms piano concerto in D minor, played respectively by Vivian Speisman and Leonard Eisner, who showed musicianship of a high order. Miss Speisman, a pupil of Ronald Murat, and Mr. Eisner, who studied with Gordon Stanley, were jointly awarded the Morris Loeb prize of $1,000 in the post-graduate division. Both had virtually all their musical instruction at the Institute.

The Damrosch Scholarship, for the highest general average in the regular course, was awarded to Anabel Hulme, a student of flute. The Alice Breen Prize for the highest rank among students of voice went to Lois Jane MacMahon.

The complete list of those who received diplomas or other awards follows:

GRADUATES

Department of piano, Alexander Antonowich, Milton Aronoff, Bernice Berlin, Marguerite Browne, Cecile Burger, Mitchel Chetel, Sari Cohen, Donald Comrie, Marilois Ditto, Alyce Drake, Eunice Eaton, Robert Eckles, Dorothy Fisher, Jean Frank, Amy Futterman, George Greeley, Ruth Hill, Beatrice Hyman, Ann Katzenstein, Youngyi Kim, Elizabeth Koester, Doris Markus, Carol McInnes, Lenoir Patton, Margarette Price, Gertrude Pritzker, Sara Rubinstein, Alice Sirooni, Charlotte Smale, Sara Stein, John Szymanski, Sonia Vosk, Marjorie Wagner, Anita Weinberg and Augusta Yelin.

Department of singing, Mathilde Alexander, John Campbell, Marie Chieffo, Ernestine Cline, Marion Compton, David Conviser, Anna Daube, Derna De Pamphilis, Virginia Hover, Lois MacMahon, Martha Marriner, Merwin McClement, Donald Morris, Mary Parker, Anne Slaight, Mary Snyder, Eleanor Southern and Myron Szandrowsky.

Department of violin, Margaret Fountain, Albert Gillis, Robert Hermes, Thomas Lanese, Lillian Levy, Robert Mann, Victor Mucci, Meroslow Salyk, Zvi Zeitlin and Edmund Zygmunt.

Department of violoncello, Richard Anastasio and Dorothy Coy.

Department of organ, John Harms, Dorothy Helmick and Ralph Stoughton.

Department of orchestra, Larry Sonn, Sydney Beckerman and Llewellyn Bromfield, 3rd, trumpet; Ralph Freundlich, Lorna Wren and Anabel Hulme, flute; Lloyd Lieb, Milton Rosenstock and Jerome Nazer, clarinet; George Rhodes, trombone.

POST GRADUATES

Department of piano, Leonard Eisner, Ruth Lipscomb, Horace MacEwen and Alice Oliver.

Department of singing, Verna Ford and Milton Warchoff.

Department of violin, Vivian Speisman.

Department of orchestra, Milton Portnoy, trombone; Lester Salomon, French horn; and William Schneiderman, tympani.

Composition certificate, Richard Brown and Norman Dello Joio.

BACHELOR OF SCIENCE DEGREES

Department of public school music, Ruth Baumbach, Ethel Beeck, Seymour Brenner, Patricia Burgess, Herman Drewes, Mildred Dubrow, Frieda Finkelstein, Lillian Gerber, Vivian Goldstein, Charles Mackenoerg, James Morreale, Lydia Ranieri, Solomon Sherr, Florence Slocum and Peter Wilhousky.

Department of piano, David Ballantine and Beatrice Gorkin.

Department of singing, Leota Lane. R. K.

Prof. Engel-Weschler's Pupils in Recital

Students of Professor Angela Engel-Weschler, concert pianist, will give a recital on June 15 at Steinway Hall, New York, on June 21 at the New York College of Music, where she has been conducting a special piano course and at her New York studio on June 22. In 1936, Prof. Weschler, who is the former head of the piano department of the Vienna Conservatory and of the State Concert Examination in Vienna conducted a special summer course for forty American piano teachers. In 1935, she was honored by the President of Austria with the title of Professor. She was a member of the jury in the International Piano Contest in Vienna. Her pupils who are eminent concert artists and teachers have appeared also in recitals with Richard Tauber, Elisabeth Schumann, Dusolina Giannini, A. Piccaver, J. Schmidt and others.

Harry Burleigh Marks 45th Year With St. George's Church

Sixteen spirituals harmonized and arranged by him were included on the program at St. George's Church, New York, marking the forty-fifth anniversary in its choir of Dr. Harry T. Burleigh, composer and baritone. This was the sixteenth annual program of spirituals given in the church. The Hampton Institute Quartet, Mary McCoy, Mildred Cunningham and Dr. Burleigh were soloists with the combined adult and junior choirs under the direction of George W. Kemmer, organist and choirmaster.

Farrar Protegées Heard with Federal Orchestra

The concert of the Federal Symphony Orchestra, Eugene Plotnikoff, conductor, on May 16 at the Federal Music Theatre, New York, was distinguished by the friendly cooperation of Geraldine Farrar, who sponsored the two soloists, Maria San Filippo, soprano, and Mary Kreste, contralto. The soprano's voice, clear and brilliant in spots, and the contralto's, of deeply expressive quality, made effect in arias by Wagner and Verdi. Of special interest was Hadley's first published overture, In Bohemia, brilliantly performed under Conductor Plotnikoff. Excerpts from Wagner included the overture and bacchanale from Tannhäuser (Paris version); prelude and Love Death (Tristan and Isolde), Berlioz and Tschaikovsky items completing the program.

Mr. Plotnikoff and Manager John Mulcahy received compliments on the interesting program and sold-out house.

F. W. R.

Marcel Grandjany Harp Pupils in Institute Program

Students from the harp classes of Marcel Grandjany gave a program at the Institute of Musical Art of the Juilliard School on May 12. Those participating included Anne Everingham, Berna Graubard, Miriam Lickert, Lucien Thomson, Asunda Dell'Aquilla, Beth Bower and Rosemary Evans, the latter assisted by a string quartet. Ashley Miller was at the organ for Miss Everingham in Mr. Grandjany's Andantino in the classic style. His Automne and Old Chinese Song were also played.

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Hunter College Groups In Town Hall Concert

Orchestra, Chorus and Solo Numbers Are Presented

The combined orchestras and choruses of Hunter College united on May 31 in an interesting program in Town Hall, which displayed the progress made by the students under the chairmanship of Professor Walter Helfer as head of the music department.

The musicians came from the various divisions of the college in Manhattan and The Bronx and were directed by members of the faculty who have been in charge of their work. Under Beatrice Brown, the orchestra opened the program with a rhythmic reading of Beethoven's overture to Prometheus, Bach's concerto for cembalo and string orchestra had Eleanor Kohs as a scintillant piano soloist. Other orchestral numbers included the *allegro* from Schubert's fifth symphony and works of Tschaikowsky and Strauss.

J. Thurston Noe directed the choir in a well-balanced and interpretatively satisfying reading of Bach's Jehovah, I Would Sing Thy Praise, sung *a cappella*, and the Eisenach organist's With Heavy Fetters, with Miss Kohs at the piano and G. Raymond Hicks of the faculty at the organ. Anne Brown and Clara Lantier assisted in Brahms' Death of Trenar for two horns and piano. Wagner's Träume, Mr. Noe's 'Tis Spring, written for the occasion, and Schubert's Allmacht with Regina Resnick as soprano soloist completed the program, which was applausively received by an overflowing audience. B. R.

Photo by H. Tarr

ELSIE ANDERSON

Elsie Anderson Active as Church and Concert Soprano

Elsie Anderson, soprano, heard recently in a Steinway Hall, New York, recital, is again to be summer soloist at the Fifth Avenue Presbyterian Church, New York. Miss Anderson sang the leading soprano role in Trial by Jury at the church last month in two performances; was re-engaged after seventeen weeks this season at the Bordewicks Auditorium, The Bronx, and appeared at the Biltmore, New Yorker and St. Moritz hotels in several concerts for the New York Telephone Company. She is soloist at Metropolitan Temple, Methodist Church, New York, and Westminster Presbyterian Church, Yonkers, N. Y.

Miss Anderson was engaged for the fall concert of the New York Telephone Choral Concert and for the Nassau County Glee Club concert. She has given recitals at the Little Theatre, Carnegie Chamber Music Hall, Barbizon Hotel, in Metropolitan Temple, Mt. Kisco Methodist Church and in the American Legion Hall there, and appeared for the Music Study Clubs of Newark, N. J., and the Oranges, N. J.

A pupil of Francis Rogers, she won second place in the New York Journal competitions in which 2,600 sopranos were heard, being defeated by three points for first honors.

School of Sacred Music Holds Annual Service

The annual Service of Music composed by candidates for the degree Master of Music, at Union Theological Seminary, New York, under Dr. Clarence Dickinson's direction, found a large congregation on hand on May 21. Twenty-one works were listed, of which seventeen were for voices, four for organ. Because of the program's length, no attempt is made to mention works in detail, with a few exceptions.

The Seminary Motet Choir combined with the St. Cecilia Choir (juniors) in the choral numbers, producing together a chorus of beautiful tonal quality and volume. This was prominent in The Alleluiatic Sequence, (Henry L. Brooks, Staten Island); Lamentation, an outstanding work, (Maynard H. Berk, New York); The Spirit of the Lord, (G. Russell Wing, New York); Hymn Triumphant, (Patricia Mahon, Berea College, O.); His Reign on Earth, (Laurence Spencer, New York).

Beside the choral works, the following soloists were heard: Corleen Wells, Viola Silva, Harold Haugh, Frederic Baer, with a string quartet and harpist.

Completing the roster of composers' names, the following were represented by their works: Margaret MacGregor, Chatham, N. J.; Margaret Jamison, Germantown, Philadelphia; John W. Link, New York; Evelyn Dodson, Staten Island; Samuel Burkhard, New York; Ada Emily Broady, New York; Margaret W. Dow, Florida State College; Katherine R. Steckel, New York; Harry J. Tomlinson, Philadelphia; Mary B. Wallace, New York; Joseph W. Grant, Middletown, N. Y.; William H. Schutt, So. Norwalk, Conn.; W. Lindsay Smith, City Island; Eleanora Patterson, Brooklyn; Theodore Shaefer, White Plains; Lura F. Heckenlively, Drury College. Inventiveness, understanding of form and climax, melodiousness, sympathetic feeling, devotional form, with fugal skill, these marked the various works heard.

On May 6 Elijah was sung by the Motet Choir, with soloists named above, and similarly a large gathering of oratorio lovers heard the work, done with the thoroughness for which Dr. Dickinson is noted.

The full choir of the Brick Presbyterian Church under Dr. Dickinson appeared in a concert at the World's Fair on May 14. F. W. R.

Luboshutz and Nemenoff to Play New Giannini Concerto

Pierre Luboshutz and Genia Nemenoff will give the first performance of Vittorio Giannini's concerto for two pianos in New York next season. It was written for and is dedicated to these duo-pianists.

Erb Is Feted

Federation Members Give Dinner for Choral Conductor

Dr. John Warren Erb, conductor of the massed choruses of the New York Federation of Music Clubs at the World's Fair, was guest of the members at a dinner at the Great Northern Hotel, New York, on June 3. Mrs. Edgar Stillman Kelley was chairman. Dr. Erb was praised for his work by many speakers.

Among those present were: Mrs. Edwin C. Cahill, president of the New York State Federation; Mrs. John McClure Chase, past president; Mrs. Tomaso Springer, first New York president of the Federation; Dr. Edgar Stillman Kelley, Mrs. W. J. Henderson, Emma Roberts, Mrs. Grace Widney Mabee, of the executive committee of the National Federation; Mr. and Mrs. Henry Holden Huss, Kitty Cheatham, Prof. and Mrs. Felix Mendelssohn, Mr. and Mrs. C. M. Tremaine, Mrs. Louise Downs, Mrs. Florence French, Maurice Schwaab, Verna Carega, Herbert Stavely Sammond, Dr. and Mrs. Ellwood Curtis, Vere Richards, Mr. and Mrs. Harry Schroeder.

DR. JOHN WARREN ERB

conducted the 1,000-voiced massed chorus at the recent biennial convention of the National Federation of Music Clubs at Baltimore, Md. Works by American composers were featured.

Elizabeth Simpson Pupils in Annual Concert

BERKELEY, CALIF.—Pupils of Elizabeth Simpson, pianist and teacher of this city and San Francisco, gave their annual concert before a large audience. They were selected from the young artist and coaching classes.

Jean Gray Hargrove gave a musicianly reading of the Handel-Brahms variations, and Ellen E. M. Marshall scored brilliantly in Pick-Mangiagalli's Deux Lunaires. Virtuosity and colorful tonal effects were displayed in Liszt's E major Polonaise by Stella Howell Samson.

A group of concertos was given by Doris Osborne, Mozart's D minor; Charles Follette, the Rimsky-Korsakoff opus; Irene Heindl, the G major of Beethoven; Edwin Sunter, MacDowell's D minor; and Ruth Finley, Chopin's E minor. The young artists played with technical finesse, admirable tone and artistic comprehension.

The preliminary program, by college and high school pianists, included Mozart's Coronation Concerto, Mendelssohn's Capriccio and Arensky's Fantasie on Russian folksongs.

Sixteen studio musicales, to develop the players in poise, had preceded the recital. R. G.

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ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

Photo © by Bachrach

HELENA MAYLE,

Boston soprano, who will be soloist on June 26 at the Pop concert of the Boston Symphony Orchestra, Arthur Fiedler conducting. The concert will be sponsored by the New England Branch of the National Negro Congress.

Marian Anderson's Recital at World's Fair Thronged

Marian Anderson, the much publicized contralto, is being treated royally since the indignity she suffered in Washington a few weeks ago. Everywhere large audiences flock to her recitals and warmly show the artist their sympathy and admiration. Such a demonstration took place too at the concert given on May 28 in Music Hall (World's Fair), where every seat was occupied and several hundred persons had to be turned away at the box office.

Miss Anderson gave of her best in a representative list of songs conscientiously accompanied at the piano by her usual partner, Kosti Vehanen. Opening the program were Bach's My Heart Ever Faithful and Komm' süsser Tod, and Beethoven's Mit einem gemalten Band and Wonne der Wehmut. The second group was Schubert, including Der Erl-König. Followed the Casta Diva aria from Bellini's Norma, some Sibelius selections and a number of Negro spirituals. And, of course, the prolonged jubilations of the hearers brought eagerly welcomed encores.

Again the Anderson voice, rich, voluminous and expressive, and the singer's intelligent and versatile art in delivery and style, made for interpretations consistently authentic, impressive and moving. The acclamations Miss Anderson received were proper response to her offerings.

L. L.

Grasse Is Violin and Organ Soloist

Edwin Grasse, violinist, organist and composer, was heard at the National Bureau for Blind Artists' Benefit at the First Presbyterian Church, New York, on May 14. He performed on the organ Bach's Saint Anne prelude and the toccata from his own second organ sonata; and on the violin the Meditation from Thais, and a prelude and allegro by Kreisler. The varied styles comprising his violin and organ offerings left definite impression, including the high ability, thorough musicianship and sensitive musical nature of the blind virtuoso and composer.

F. W. R.

CINCINNATI STRING QUARTET
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French Wind Instruments

By IRVING SCHWERKÉ

Wherever instrumental music is known and practised, French wind instruments, it should seem, are preferred to all others. This is particularly true of the United States, where French instruments have always been accorded their full share of appreciation. The supreme quality of French wind instruments is further attested by the fact that, the preponderant place which France maintains in the world market, is held in spite of such handicaps as ultramodern factory productions in other countries, high production costs, elevated customs duties, and derogatory campaigns against French instruments.

The superiority of French wind instruments derives its origin in the very beginnings of musical instrument making in France; and it is well known that, only after many years of work and research in collaboration with specialist artisans and artists, transmitting their traditions from father to son, can such an industry acquire definite form and power.

The inception of the wind instrument industry in France is accredited to LA COUTURE - BOUSSEY, a Normandy borough of 800 souls, in the Eure Department. Here the French wind instrument industry was born, and while in later years important factories have been established in other cities, LA COUTURE - BOUSSEY remains the most significant French centre for the manufacture of keyed wind instruments.

The quaint little houses of LA COUTURE-BOUSSEY are the homes of families whose lives are consecrated to the manufacture of musical instruments. Throughout the generations, the various establishments pass from father to son, and in addition to the material legacy, the children inherit the advantages accruing from the father's experience—experience acquired in daily contact with both employers and artists.

With what care, attentiveness, and pride such artisans do their work! Be the task what it may—the filing of a key, the assembling, padding, or polishing of an instrument, or be it the most delicate of all operations, namely, the final adjustment of an instrument—throughout every detail, and on the part of every one concerned, the same solicitude and minute perfection in workmanship are found. The art of each workman is a veritable patrimony handed down from generation to generation, thanks to which the little town of LA COUTURE-BOUSSEY not only stands high in the domain of human genius but has international renown for the superb quality of its productions.

In the early days of LA COUTURE-BOUSSEY there was nothing to indicate that it might become the home of the wind instrument industry. Legend recounts that the forerunners of this industry were the local shepherds who, in order to enliven the long days passed in watching the sheep, used to make musettes out of branches of bushes and slender trees. As they made many more musettes than they themselves could possibly use, the idea came to sell the surplus instruments at neighboring fairs, and documentary evidence proves that, in the early 1500's, flageolets, made at LA COUTURE-BOUSSEY, were sold at the Chartres Fair!

Another version of the story of the origin of the wind instrument industry has it begin in the sixteenth century, when Diana of Poitiers engaged some Parisian musicians to make music for her in the Chateau d'Anet (built for her by Henry II). These musicians settled definitely at LA COUTURE-BOUSSEY, four kilometres away, where, to pass the time, they made instruments.

According to another story, the battle (March 14, 1590) which Henry IV gave to the Duke of Mayenne in the very plain of LA COUTURE-BOUSSEY, is directly responsible for the subsequent wind instrument industry in that community. At night, after the troops had withdrawn, the COUTURE-BOUSSEY people visited the battlefield, desirous of helping any wounded who might have been left behind and also—to see what they could find. Among other objects, they picked up a number of flutes, an instrument hitherto unknown in these parts. The good folk of COUTURE-BOUSSEY not only set to work to copy this flute — a simple piece of wood pierced with holes—but did it so well the instrument soon became so fashionable that one of the inhabitants of the town was able to set himself up as its manufacturer!

Since these far distant beginnings, the manufacture of wind instruments has naturally ameliorated throughout the years. Following Diener's invention of the clarinet at Nurnburg, (it was then nothing more than a chalumeau) and since the application of Boehm's "ring system" to the instrument, many factories have been developed at LA COUTURE-BOUSSEY, and today that place is the chief centre for the manufacture of flutes, oboes, English horns, bassoons, saxophones, and, above all; clarinets, which latter, because of their wide range and rich timbre should seem to be assured an everlasting vogue.

Though some of LA COUTURE-BOUSSEY'S workers have moved on and established factories in Paris and other cities, LA COUTURE-BOUSSEY none the less continues to head the industry, for it has the most modern workshops in Europe for the manufacture of wood and metal winds, and its instruments are used not only in French bands and orchestras, but in musical organizations the world over.

N.B.—All the instruments referred to in these articles are to be seen and examined in the Musical Section of the FRENCH PAVILION at the NEW YORK WORLD'S FAIR 1939.

(To be Continued in Next Issue)

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Chicago Plans Summer Programs

(Continued from page 3)

favorites. The St. Louis Symphony leader will be in charge of the third and fourth weeks and the Cleveland Orchestra conductor the final two weeks. Again this year Mrs. Louis Eckstein is donating the use of Ravinia Park.

SIR ADRIAN BOULT,
conductor for part of Ravinia Park orchestral series.

Illinois Symphony Features Copland Work

Aaron Copland's El Salon Mexico, introduced by Izler Solomon and the Illinois Symphony, contains an array of folk tunes, beautifully orchestrated, depicting night life of an internationally known bar. Bizarre in orchestration, the colorful score scintillates with vibrant rhythm and impresses through the use of an original and atmospheric idiom. Superbly presented, the novelty made a decided hit. Wanda Paul brought to the Szymanowski Symphonie Concertante the rhythm and technical proficiency necessary to make this modern item stand out.

An entire Brahms program brought new laurels to Solomon. Investing the Academic Festival overture with new nuances of light and shade he showed a musical instinct and profound erudition. The E minor symphony was read with eloquence.

Fine Art Opera Closes Season

Zerlina Muhlmann Metzger may be proud of her achievements as a Wagnerian producer. With her students, she presented on the small stage of Kimball Hall the complete triology in a manner entirely to her credit. Götterdämmerung successfully closed the venture which should become an annual event.

Mathilde Ernestine's American Series

Mathilde Ernestine opened her American Artists Series in Curtiss Hall presenting Edwin Gordon, eight-year-old pianist, and Robert Basso, violinist. The latter, a product of Adolph Pick, had already appeared with the Chicago Symphony Orchestra and at the North Shore Festival. Basso is evidently a serious student who profits by experience as indicated in Corelli's La Folia. Gordon possesses good fingers, strong wrists and a musical sense. A Chopin group, the Haydn D major concerto and three pieces by Rudolph Ganz were played.

Dessault Kirk Sings at Woman's Club

Dessault Kirk, baritone, recently engaged by the Chicago Opera, shared with Dr. Louis Waldermar Sprague, composer-pianist, a program for the Art and Literature departments of the Chicago Woman's Club on president's day. Mr. Kirk sang the Largo al Factotum with gusto and a voice that has grown in beauty and volume since last heard.

Podolsky's Artist Pupils in Recital Series

The Nationalism in Music Series of four recitals given by his artist pupils at Sherwood School proved Leo Podolsky an expert piano teacher. The fifteen well prepared young artists played works by thirty-two composers with unusual technical, interpretative and musical skill and showed themselves outstanding examples of Podolsky's efficient piano training. They were: Russell Hedberg, Gladys Zerbel, Pauline Podolner, Velta Press, Hannah Joseph, Berniece Riseborough, Harold Berlinger, Irma Youngfeldt, Hildred Alexander, Wade Parks, Roberta Savler, Robert Kline, Francis Stevenson, Annalee Brandts and Frieda Wall.

Cara Verson Plays for Artists Association

Cara Verson played a group of modern numbers in her inimitable manner at the final concert of the Chicago Artists Association.

Louis Rousseau Gives First Students' Recital

Louis Rousseau, a former member of the Paris Opera Comique and of the Union Professionelle des Maitres du Chant Francais, applies many rules of the Paris Conservatoire in vocal studio.

Photo by Maurice Seymour
SONIA SHARNOVA

Sonia Sharnova Sings for American Legion

CHICAGO.—Following close upon her recent Chicago recital, Sonia Sharnova, noted contralto of the Chicago Opera, was chosen as principal soloist at the big "Stand by America" patriotic rally of the Cook County council of the American Legion, staged at the vast Chicago Stadium during the month of June. Miss Sharnova was given the honor of opening the festivities by singing the Star-Spangled Banner, America and several operatic selections on a program especially devoted to talks on Americanism. The key speaker was Scott Lucas, senior senator for Illinois. R. D.

After six years here he presented his pupils on June 1 in the Auditorium Recital Hall. The fourteen well trained singers showed the results of his excellent training. Arias and excerpts from Cavalleria, Marriage of Figaro, Samson and Dalilah, Don Giovanni, La Boheme, Rigoletto, Pagliacci, Lohengrin, Carmen, La Favorita, Traviata, L'Elisir d'Amour, Trovatore and Aida and classic and modern numbers were admirably presented by Florence Brown, Dorothy Levie, Robert Olshak, Grace Prewitt, Edwin Johnson, Adrienne Segedy, Frieda Wille, John Derrig, Betty Jeffries, Madeline Seymour, Leone Ballweg, Gladys Reid, and Clifford Ramsey. Mr. Rousseau's conducting added materially to the praiseworthy performance. Edith Heffner Dobson was a supporting pianist.

Arthur Burton Pupil Sings Creation

J. Freeman Wild, tenor, pupil of Arthur Burton, sang in Creation with the Parsons College Oratorio Society in Fairfield, Ia., June 5.

Louise St. John Westervelt Presents Pupil

Annabelle Henriksen, soprano, sang ten songs and Voi che sapete from Mozart's Marriage of Figaro with understanding, expression and excellent vocal projection in a students' recital at the Chicago Conservatory. She responds admirably to Louise St. John Westervelt's thorough teaching.

Carl Craven Pupil in Bookings

Nancy Evans, pupil of Carl Craven, who appeared recently in the Chicago Light Opera Company's production of Pirates of Penzance at Kimball Hall, sang during the week beginning June 2 at the Oriental Theatre.

Vivien Della Chiesa Engaged by Chicago Opera

The Chicago City Opera Company has engaged Vivien Della Chiesa, Chicago soprano, for such roles as Nedda in Pagliacci, Micaela in Carmen and the Princess in La Juive.

Fletcher on Juilliard Faculty

Stanley Fletcher, American pianist and artist teacher at the University of Illinois (Urbana) has been added to the faculty of the Juilliard Summer school.

Mathilde Ernestine Speaks at San Francisco Exposition

Mathilde Ernestine, director of the Beaux Arts Salon concerts and the American Artists Concerts in Curtiss Hall, Chicago, has been invited to speak at the convention of the League of American Penwomen at the San Francisco Exposition. Miss Ernestine's talk is gathered from her experience in presenting artists in New York, Chicago and Paris. She will spend the summer in San Francisco and Hollywood returning late in August to resume her two concert series.

Rudolph Reuter's Summer Recitals

Rudolph Reuter, pianist, will play several recitals during the summer; for the Ohio Music Teachers Association convention, in connection with master classes at the American Conservatory, Chicago, and in the summer series at Iowa State College at Ames. Mr. Reuter will go to the West Coast in August.

Phi Beta Joint Recital

A joint recital under Phi Beta auspices on May 28 enlisted the services of June F. Trede and Barbara Hamilton, members of Gamma chapter and teachers at the Chicago Conservatory, and Margaret French and Robert Poltevecque, pianists; Violet Trede (Gamma) and Robert Hamilton, vocalists and Ruby Shephard, dramatist.

Heniot Levy's Pupils Heard

Ida Hartman, pianist, for many years a student of Heniot Levy, was soloist with the Kraeuter String Quartet in recital at Town Hall, New York, May 24.

Mary Hesler, another Levy student, was a featured soloist at the annual music festival of the Moody Memorial Church, June 2.

Blanche Bradley's Activities

Blanche Bradley, soprano, sang in Cincinnati, O., April 24, 25, 26 and 27 and as soloist at the University of Michigan Concert Band's May concert at Ann Arbor, Mich.

John Sample Studio Notes

Daniel Cobb, baritone, was soolist at the annual spring concert of Highland Park high school, May 12. Fern Hammers, contralto, sang solos at two recent concerts with the Illinois Bell Telephone chorus. Robert Rippy, baritone, has just returned from a three months tour with the Metropolitan Quartet. William Benson, tenor, appeared in concerts in Batavia, Ill., and for the St. Charles and Junior women's clubs at Geneva, Ill. George McHardy was tenor soloist on the Harper high school May 13 program, broadcast over station WMAQ and appeared in recital at Allied Art School,

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May 20. Beatrice Ulbricht was special soprano soloist recently at the Maywood Methodist Episcopal Church. Edward Stack, baritone, has been engaged by the Chicago City Opera. John Macdonald, bass-baritone, reengaged by the Chicago Opera, was soloist in Brahms' Requiem at LaGrange, Ill., May 17 and guest soloist with the Waukegan (Ill.) Chorus and Orchestra, May 8. He also sang at the annual Bach festival of Baldwin-Wallace College in Berea, O., June 9 and 10.

Contest Winners in Concert

LaVerne Becwar, Richard Feinberg, Oland Gaston, Jr., Jackie Davie, Harriet Fingerhut, Shirley Madeline Effenbach, pianists; Raymond Niwa and Marvin Ziporyn, violinists, winners in the students contests of the Society of American Musicians, appeared under Bertha Ott at Kimball Hall, June 2, justifying their awards by exceptional playing.

Elaine DeSellem Student Appears

Theophil Voeks, tenor, for many years a student of Elaine DeSellem, sang the title role and directed a performance of Faust at Sheboygan, Wis., May 22. Mr. Voeks is director of music at Mission House College, Plymouth, Wis.

St. John Singers Active

The St. John Singers, an ensemble of ten picked voices coached and trained by Louise St. John Westervelt, have been singing engagements in and around Chicago during the past season. Miss Westervelt expects gradually to increase the membership of the group, beginning next fall.

Women's Professional Panhellenic Association Meets

At its first annual dinner meeting recently the Women's Professional Panhellenic Association reelected the same officers for another year: Bessie Covert (Delta Omicron), chairman; LaVerne Hand (Sigma Alpha Iota), publicity chairman; Mildred Gehle (Phi Beta), secretary, and Viriginia Gereghty (Phi Gamma Nu), treasurer. These sororities make up the association's membership: Kappa Beta Pi and Phi Delta Delta, law; Delta Omicron and Sigma Alpha Iota, music; Phi Beta, music and drama; Phi Gamma Nu and Phi Chi Teta, commerce; Sigma Sigma Sigma, education; Kappa Omicron Phi, home economics; Delta Psi Kappa and Phil Delta Pi, physical education; Lambda Kappa Sigma, Pharmaceutical, and Zeta Phi Eta speech arts.

Events in Auditorium Recital Hall

Auditorium Recital Hall has been constantly in use throughout the season. During the past few weeks programs have been given there as follows: May 28, a recital of percussion instruments featuring Bobbie Christian of NBC; May 29, Chicago School of Drama and Music students recital; June 2, Vera Mirova's annual dance school recital; June 4, Joseph Cole in song recital; June 6, Alice Stephens' students in voice and piano recital; June 9, Intimo Musical Society benefit concert; June 10, Ethel Evenson Arenz pupils in piano recital; June 11, Earl Roberts' recital, playing piano, cello, vibraharp, guitar and banjo; June 13, Philip Lee in vocal recital.

Freda Draper, Contralto, Makes Tour of South and West

CHICAGO.—Freda Draper recently completed a concert tour of the South and West. She gave recitals and appeared as soloist with several orchestras, including the Kansas City Philharmonic at Topeka

FREDA DRAPER

and the Waterloo Symphony. The young Chicago Opera contralto also appeared in five Messiah performances, the largest of which was in Ford Symphony Hall, Detroit, Mich., before an audience of 6,000, presented by Wayne University. She was reengaged by the Chicago Singverein this season for its presentation of Max Bruch's Das Lied von der Glocke.

Miss Draper was the principal soloist at the third May festival of Ohio Northern University Choral Society, Haydn Owens, conductor, at Lehr Auditorium, Ada, O., May 14. To complete a full season she has filled numerous concert and club dates in and near Chicago and appeared as soloist with the Oak Park Symphony Orchestra, singing Una Voce Poco Fa from The Barber of Seville in the original key.

Due to engagements for many concerts in the immediate future, Miss Draper has postponed her trip to London and the continent until the late summer. R. D.

Tollefsen Pupils' Recital

Music students from the Tollefsen Studios, Brooklyn, N. Y., participated in a recital of piano and violin music at the First Presbyterian Church of that borough on June 9. On the program of twenty-one items were a Junior String Ensemble of eleven players, a quartet, and various violin solos by Mendelssohn, Sarasate and Rehfeld, preformed by Edgar Walther, Rita Holloway, Lucy Estrin and others. Piano works by Ravel, Chopin, d'Albert and Weber were played by soloists including Ogden Dingwall, Audrey Gray, Rosemarie Roublan and Helen Bjertness.

Broadcast Work by W. D. Denny, Rome Fellowship Winner

William Douglas Denny, of Berkeley, Calif., has been named winner of the Horatio Parker Fellowship in musical composition at the American Academy in Rome as a result of the annual competition. Announcement was made on May 28 over a nation-wide hook-up of CBS when Howard Barlow conducted the first movement of Mr. Denny's symphony in A for the first time. This and a string quartet were submitted by the composer in the competition. Last year he won first honorable mention. The judges, Leo Sowerby, Eric DeLamarter, Philip James, Roger Sessions and Albert Stoessel, met at the Juilliard Graduate School and heard the best numbers submitted played by the school orchestra under Mr. Stoessel's direction.

Athens Radios Choisy Music

ATHENS.—The Radio-Athénes recently broadcast La Grande Ville, La Troupie, and Matin-Midi-Soir, orchestral works by Frank Choisy. A few days later Mr. Choisy gave a lecture on The Harpsichord and Italian Harpsichordists at the Italian Institute of High Culture. The soloist was Mme. Speckner-Georgiades. I. S.

Music in the Colleges

Sandford Chertoff, Editor

VASSAR COLLEGE

POUGHKEEPSIE, N. Y.—Culminating four years of work, the senior music majors presented their respective recitals in May. They were Hazel Wightman, Priscilla Ropes, Janet Muir, and Susanne McCreath, pianists; Louisa Hubbard and Elizabeth Palmer, organists; and Elizabeth Seller and Elizabeth Ball, sopranos, accompanied by Jean Symmes. . . . The orchestra performed a variety program, including an *allegro* by Katherine Schaefer, a member of the student body. At the final meeting of the Composer's Club, Susanne McCreath received the composition cup for the outstanding musical composition of the year.

JEAN SYMMES

* * *

HARVARD UNIVERSITY

CAMBRIDGE, MASS.—The Harvard Glee Club, G. Wallace Woodworth conducting, assisted the Boston Symphony Orchestra, with Elisabeth Rethberg and Keith Falkner as soloists, in a performance of the Brahms Requiem recently. . . . The Division of Music presented Paul Hindemith in a recital of his own compositions in Cambridge. Raphael Silverman, graduate and instructor of violin at the Longy School of Music, assisted Mme. Hofmann-Behrendt in a performance of Hindemith's Sonata in E for Violin and Piano. Heard for the first time was the Sonata for viola and piano. . . . Dr. Alfred Einstein, scientist and musicologist, was guest of honor at a dinner tendered by the Division of Music May 2. Dr. Einstein lectured May 4 in Cambridge on aspects of the works of Mozart. . . . At the final meeting of the Collegium Musicum, Robert King led the student orchestra in music for brass of the fifteenth and sixteenth centuries.

—DAVID FRENCH.

* * *

DE PAUL UNIVERSITY

CHICAGO, ILL.—The A Cappella Choir presented a concert May 2 in Kimball Hall. The chorus of forty voices, directed by Arthur C. Becker, presented works of Palestrina, Tschaikowsky, Bach, Mozart, Schumann, Brahms and Puccini. Dorothy Pollen, soprano, was heard with the Choir and also participating were Joan Franston, Maurine Powell, sopranos; Gregory Konold, organist; Daniel Grusz, oboist, and Helen Nelson, accompanist.

MR. and MRS. LEONARD STOCKER, the latter née Janice Hall. During the current summer Mr. Stocker will appear as baritone with the Gilbert and Sullivan Opera Company, touring New England resorts. In the autumn he opens his season with a recital in Chicago.

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Los Angeles Hears Parsifal in Concert

(*Continued from page* 8)

Wagner's Parsifal was given in concert form, enhanced by illumined scenes thrown upon the back of the set, by the Federal Music Project in the Hollywood Playhouse, May 30. It was a triumph for Conductor Gastone Usigli, who controlled every element with authority and splendid musicianship, and unfolded the music drama with notable strength and power. Cast and chorus deserve credit for careful enunciation which enabled most of the English text to be understood, and the orchestra responded sensitively. The chorus sang splendidly, to the credit of its director, Jaye Rubanoff. William Goss handled the title role becomingly, Merle Floyd sang a fine Kundry, Charles de la Plate provided an excellent Titurel, Saul Silverman gave Klingsor with telling effect, Sten Englund made a resonant Gurnemanz, and Theodore Lovich an emotional Amfortas.

Handel's Jephtha at Pasadena

Handel's seldom heard oratorio, Jephtha, received a stunning performance under the masterful baton of Richard Lert in the Pasadena Civic Auditorium June 2, as the climax of the fourth annual Pasadena Music Festival. Lert treated the score with the utmost ingenuity to focus attention upon the salient factors, achieving an almost operatic degree of dramatic intensity. The large chorus sang with verve and enthusiasm, its firm attacks and dynamic shadings testifying to excellent training. David Laughlin sang the title role in a tenor of pleasing timbre and wide range. Storge, Jephtha's wife, was beautifully sung by Irra Petina, and Harriet Henders sang Iphis, Jephtha's daughter, in a clear-toned soprano. Douglas Beatty's resonant bass brought power to the role of Hamor. Jane McGowan showed vocal ability and warmth as Sarah, and Florence Dupree sang a satisfactory angel.

Recitalist Gives Armenian Numbers

Zaruhi Elmassian, heard in recital at the Wilshire-Ebell Theatre May 25, displayed a lovely lyric soprano voice, light but clear and imbued with feeling, and gave her interpretations with good style. Mozart's Deh, vieni and Alleluja held smooth grace, and the singer brought appropriate lilt to an aria from Gounod's Romeo and Juliet. A group of Armenian songs, familiar to the largely Armenian audience, but new even to an experienced concert goer, proved particularly interesting. Plaintive in utterance, they held a semi-Oriental flavor, with values entirely melodic and rhythmic, never harmonic or contrapuntal. Familiar songs by Respighi, Delibes and Schubert were followed by an American group by Charles, Gay, Malotte and Warren. The assisting artist was Virginia Gertmenian, who showed herself an excellent harpist, playing with technical virtuosity and finesse. Piano accompaniments were skillfully provided by Leo Mueller.

R. D. S.

LOS ANGELES NOTES

Four operas are included in the Hollywood Bowl plans for the coming season, which is to extend over ten weeks instead of the customary eight. First will be two performances of Verdi's Aida, directed by Pietro Cimini. Richard Lert will direct Nicolai's Merry Wives of Windsor. Borodin's Prince Igor is to be sung in Russian, directed by V. Bakaleinikoff. Concluding the season will be two performances of Puccini's Turandot, conducted by Carl Alwin.

* * *

Leonard Pennario, child prodigy pianist, is entering the field of composition with a concerto, and has been working out the orchestration under the supervision of Harold Farnese.

* * *

Tito Schipa gave two scholarships with Gennaro Curci and the winners from 125 contestants were Marcia Noleen, soprano, and Edwin Dunning, baritone. Two additional scholarships were given by Curci to Katheryn Skidmore, soprano, and Arthur McCulloch, baritone. The judges were Tito Schipa, Richard Drake Saunders, Frank Colby, Carl Bronson and Gennaro Curci.

* * *

The Los Angeles Orpheus Club of 60 men singers, under Hugo Kirchhofer, gave the last concert of its thirty-fourth season June 7 at the Embassy Auditorium, with Elinor Remick Warren, composer-pianist, as guest artist.

* * *

The Robert Pollak Quartet, assisted by Arvey Van Leuwen, flutist, presented compositions by Charles Sanford Skilton, Harlow John Mills and Mrs. H. H. A. Beach at a concert given by the League of American Composers, June 20, in the Immanuel Presbyterian Church.

* * *

The San Gabriel Valley Opera Company presented La Traviata June 9 in the Alhambra High School Auditorium, with Guido Caselotti directing a cast and chorus of ambitious young vocal aspirants from twelve to eighteen years old, all recruited from the Valley.

R. D. S.

Swayne to Conduct San Francisco Master Classes

SAN FRANCISCO.— In his first visit since 1918-1920, Wager Swayne is to conduct

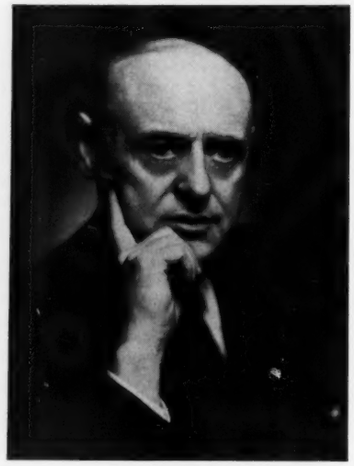

Photo by Ben Pinchot

WAGER SWAYNE

master classes here for students and artists in piano. He has directed studios in Vienna, Paris, Boston and New York for the last twenty years and among artists who have studied with him are Genia Nemenoff, who appeared with her husband, Pierre Luboshutz with the San Francisco Symphony and Los Angeles Philharmonic this season; Emile Baume and Jacques Fevrier, both of whom won first prize awards at the Conservatory of Paris. Fevrier, heard recently with the Boston Symphony, is now fulfilling engagements in Europe. Baume next season has forty-five engagements in the United States and Canada under the Columbia Concerts Corporation management.

Anatole Kitain, Russian pianist; Elizabeth Simpson, local pianist and teacher; and Kathleen Lockhart Manning, Hollywood composer-pianist studied with Mr. Swayne in Paris. Ross McKee is his local representative.

Magda Tagliafero Makes Series of Recordings

PARIS.—Magda Tagliafero, pianist, has completed a series of recordings for Pathe. Outstanding among them are Schumann's Carnival, Weber's rondo and Reynaldo Hahn's concerto for piano and orchestra. Her exceptional technic, perfect style and clear singing tone, are admirably recorded. S. I.

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"Practise" Is Taboo in Teaching Youngsters to Play Piano Games

Annett V. Zuch Explains System Used to Overcome "Hatred" For Instrument—Favors Early Instruction of Individuals

"The word 'practise' is absolutely forbidden because not only do I object to it myself but also because I find that to children it has a disagreeable connotation," said Annett V. Zuch, pianist and teacher of this instrument as we discussed her work, especially with young children.

"As a matter of fact, I do not ask the youngsters to spend even one minute in 'practising'" she continued. "I only ask that they prepare their lessons just as they would a lesson in school. The result is that instead of 'hating' the piano, they are very anxious to become more proficient."

Overcoming "Hatred" of Piano

She smiled as the Musical Courier interviewer asked about this "hating" of the piano.

"It goes back several years," Miss Zuch continued. "One day I happened to be visiting some people and noticed a grand piano standing closed. It was a beautiful instrument but the mother of the children in the family informed me she wanted to get rid of it because no one would play it. Amazed, I asked why and was told she was tired of trying to force them to practise.

"Being a piano teacher, I went home and wondered at this attitude, which I knew to be prevalent among youngsters. So I started a laboratory, as it were. I sought youngsters of three, four and five and began working with them, making the study of piano a game. I put myself in the child's place, tried to learn his reactions.

"If children of this age could become interested, I knew that when they arrived at the mature age of ten, there would be no difficulty with holding their interest. But to start them at this period when they have other diversions, heavy school work and other things that distract them, I believe creates that problem of practising.

"When a child starts at three or four, by the time he is six he has developed a technic of his own. The emergence from the 'game' has been made and he looks upon the piano as part of his education, like his school work.

Giving Individuality Its Due

"Of course, each child is a separate individual. I learn his likes and dislikes, his interests and then adapt the work to fit his needs. The result is that he not only does not 'hate' the piano but wants to learn more.

"Having spoken to educators and psychologists, I know now that children who have pursued this plan become more alert and better students in their school work. As a matter of fact, I have a young man now in college who still comes back for coaching in piano work.

Miss Zuch pointed out that cooperation between the home and teacher is very necessary under her plan and she has found that mothers are keen to aid when it has been explained to them. Although she has many advanced students, she confessed a fondness for the 'little tots.'

"I am going on the radio this fall explaining the idea and giving music lessons over the ether," she said as we parted, extending an invitation to drop in and see her young men and women "playing the game of music." H. A. S.

ROSE CHANIVECKY,
violinist, was soloist recently with the Havana Symphony and also appeared with Léon Rothier over WQXR, New York. Miss Chanivecky has organized a string orchestra under her direction. Miss Chanivecky started her career when only six years old.

Schelling Soloist with Doctors' Orchestral Society

The first public concert of the Doctors' Orchestral Society of New York, founded last year by Leopold Glushak, its president, and with Ignatz Waghalter as conductor, was given in Town Hall on May 26. The ensemble of symphonic proportions gave Weber's Oberon overture, Dvorak's New World Symphony, the Emperor Waltz of Johann Strauss, and played the accompaniment for a vigorous and brilliant performance of Schumann's piano concerto by Ernest Schelling. The men performed with evident love of music and a spirit of devotion to their task under Mr. Waghalter's experienced direction. The audience was large. R. K.

Speaks for Oklahoma

Margaret Speaks, radio and concert soprano, will be the first soloist on June 28 in the summer series of the Oklahoma State Symphony Orchestra.

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ELWYN CARTER,

basso-cantante, artist-pupil of Bernard Taylor, is completing an active season. Recently soloist with the Jackson Heights Choral Society, he sang in Haydn's Creation at the First Presbyterian Church, New York; participated in two performances of Verdi's Requiem at Great Barrington, Mass., and Torrington, Conn., and was soloist in Thomas' Swan and the Skylark in Detroit under the baton of Victor Kolar. On June 16, Mr. Carter gives a recital at Alma College and on June 20 appears in Midland, Mich. July 11 finds him singing in Carmen and Martha at Oglebay Park in Wheeling, W. Va. He also will be heard in the Verdi Requiem during the Berkshire Festival in August.

Protest N. Y. World's Fair Music Policy

(*Continued from page* 4)

considerable amounts. However, I observe that Mr. Downes in his farewell letter seems to exonerate Mr. Whalen and finds only profuse words of appreciation for Mr. Whalen's cooperation.

MUSICIAN.

New York, June 3, 1939.

Now on "County Seat" Basis

Editor, Musical Courier:

The cancellation of the World's Fair music-program and the subsequent resignation of Olin Downes as director is a regrettable incident and at first glance a sad commentary upon public response to great music. Yet the presence of certain evidence makes the occurrence easier to understand. The very fact that some of the biggest musical box-office attractions failed to draw is an explanation of the whole affair, it seems to me. People in a "Fair" spirit are usually popcorn-and-pretzel-conscious rather than music-minded. They go to gaze at man-made lightning and death-defying stunts, eschewing the less spectacular if more cultural type of entertainment which they can attend at other times in their own communities.

Nevertheless, it seems to me that among the great body of fair-goers there were sufficient numbers interested in the Fair music program to justify its continuance even if on a less inclusive scale.

To eliminate music is to deprive the Fair of one of its vital elements—and to place the Fair on a more "county seat" basis. Yet the truth is sufficiently comforting for all who condemn the cancellation of the music program: Music needs the Fair a great deal less than the Fair needs music.

CONSTANCE HOPE.

New York, June 2, 1939.

Mme. Gescheidt Sees Fair as Amusement Attraction

Editor, Musical Courier:

The Fair, considered as an exhibition and amusement center charging patrons an entrance fee of seventy-five cents, presents the problem of limited time. I do not think that the majority of Fair visitors would take an hour and one-half of their limited time on the grounds to hear a serious concert of music.

Not only is this my personal opinion, but I have heard the question widely viewed from this angle.

Another matter to consider is that no doubt the majority of visitors are staying in New York City and are seeing and hearing what New York City offers. Would it not have been a better plan to have presented these concerts in Carnegie Hall and the Metropolitan? The fact that both of these institutions are nationally and internationally known would have been an inducement for out of town concert-goers to hear concerts at regular prices.

It would seem an excellent idea if the concerts contracted for at the World's Fair, which Olin Downes announced, could be transferred to New York City and in this way be a greater gain artistically as well as financially for all interested. Either of the above mentioned institutions would present the needed atmosphere and, being away from the allurement of the Fair, could rightly carry on their respective dignified traditions of concert giving.

ADELAIDE GESCHEIDT.

New York, June 6, 1939.

PASSED AWAY

JESSIE CRAIG ADAM, 52, organist of the P. E. Church of the Ascension, New York, for more than twenty-five years, and one of the few women carillonneurs in the United States, on May 25 in New York. Every day since the church installed its carillon six years ago, she gave a ten-minute program and also played on festal occasions. She made her own arrangements.

FRANK PRESTON WEADON, 79, theatrical manager and producer, died in New York City on May 31. A native of Greensburg, Ind., he studied law at De Pauw University but became interested in the theatre. For years he managed The Bostonians, light opera company when Alice Nielsen, Eugene Cowles, Jessie Bartlett Davis and Henry Clay Barnabee were members. He was co-producer of The Chocolate Soldier, which ran three years in this country and in Europe. He also was active with the English Grand Opera Company of Henry W. Savage and a manager for Belasco, Klaw-Erlanger and the Shuberts.

RUTH BARROW, secretary to the dean of the Juilliard School of Music, died recently in New York. Born in Ironton, O., and educated in Nashville and New Orleans, Miss Barrow was for a time assistant manager of the Detroit Symphony Orchestra and later executive secretary of the Composers' Music Corporation. She became affiliated with the Juilliard School as secretary to the dean three years ago.

EMMA L. DE GAN, pianist, died on May 19. Pianist and pupil of Mason and Sherwood, she was also manager of the late Edward Baxter Perry, blind pianist. Her daughter, the late Maude De Gan Stacy, was a pupil of MacDowell.

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In the Studios

Jacques Stueckgold

The following artists from the Jacques Stueckgold Studio have been engaged for the 1939 Bayreuth Festival performances; Jaro Prohaska, baritone, as the Flying Dutchman and as Wotan. Carl Hartmann, tenor, as Tristan. Max Lorenz, as Tristan, and as Siegfried. The last-named has also been engaged to sing at La Scala, Milan, and at Rome, Italy. He will be heard in the Zurich, Switzerland, festivals as Siegmund and as Tristan, together with Mme Flagstad; at the Paris grand opera, and in Buenos Aires, as both Tristan and Siegfried. Lotte Schoene was engaged by the Societe d'Etudes Mozartiennes to make phonograph records in Paris. Hazel Hayes, American soprano, will sing Brünnhilde as soloist with the Philadelphia Orchestra under Stokowski, and is also engaged by the St. Louis Opera Company. Susanne Stein and Dezso Ernster are also engaged by the same company, and Mr. Ernster also by the Chicago Opera Company. Raymond Lutz, American baritone, sang Wotan in Rapee's Opera Programs Over the Air; he has also been engaged by the New Jersey Opera Company; Mr. Reef, baritone, will also appear with the last-named. Nora Hellen was engaged as soloist by the Philadelphia Arion, also by Pietro Yon to interpret his new songs. Heinz Matthei, American tenor, of the Berlin Städische Opera, sang Verdi's Requiem in Paris.

Arthur Harold Land

Henriette Bagger, Danish contralto, was recently heard in a recital at the White House, Washington, D. C.

John Farley, baritone, won a Juilliard Scholarship given by the Yonkers Chaminade Club.

Constance Grubiak, soprano, appeared with success at an affair given by American Legion Post No. 7, on June 3, before an audience of 1,000 people at the Yonkers, N. Y., Armory. Frederick Webb, bass, has become soloist of the choir of the Monastery of the Sacred Heart, Yonkers. All these artists study with Arthur Harold Land, baritone.

Carl M. Roeder

Pupils of Carl M. Roeder presented a piano program on June 2 in the Carnegie Chamber Music Hall, New York. Those who participated were Roma Kantor, Bobby Helps, Constance Kruger, Jean Holthausen, Hazel Jacobson, Irene Kantor, Jack Seaman, Miriam Woronoff, Rosetta Goodkind and Lewis Hamvas.

La Forge-Berúmen

Mabel Miller Downs, soprano, pupil of Frank La Forge, has returned from Knoxville, Tenn., where she sang a concert program and the leading role in a production of Sweethearts. She was soloist on May 17 with the Bridgeport (Conn.) Symphony Orchestra and on May 25 sang the solos in Elijah at Stamford, Conn.

Stuart Gracey, baritone, pupil of Mr. La Forge, conducted the spring concert of the Manhassett (L. I.) Glee Club and sang two groups of solos. Mr. Gracey also participated in the Stamford presentation of Elijah.

Norman Jolliffe

Four artist-pupils of Norman Jolliffe were presented in recital in his studio on May 25. Constance Saunders and Vera Wilson, sopranos; George Nanos, tenor; and Henry Conn, baritone, participated with Ruth Heed at the piano. Oley Speaks, Clara Edwards, Charles Baker, Alice Nicholls, James Price and George Voekel were among the eighty guests present.

Mortimer Davenport recently appeared at the Sunrise Club, Robert E. Lee Club of Teachers College and at the Church of the Redeemer, Brooklyn, N. Y. Elizabeth Talbat sang in Stabat Mater at Emanuel Baptist Church, Brooklyn, N. Y., and was re-engaged for a special program of Music from American Cathedrals. Marie Andrews and Marian Adam gave a joint recital in East Orange, N. J. Miss Andrews gives her annual Philadelphia recital this month. Constance Saunders was soloist with the Nutley, N. J., Orchestra and also sang for the Women's Choral under the direction of Frank Kasschau. Norma Terris last month appeared for the Beethoven Association and the Thursday Morning Club.

All are artist-pupils of Mr. Jolliffe.

Harold Henry

Edith Borroff, pianist, artist-pupil of Harold Henry, gave a recital on June 2 in the latter's New York studio. Mr. Henry was at the second piano in the Mozart-Grieg sonata and assisted in the Beethoven concerto (op. 37). Miss Borroff also played works of Bach, Beethoven, Grieg and Mr. Henry's Clock and the Music Box. Mary Bothwell, soprano, artist-pupil of Mrs. Florence Wessell, was the assisting artist. Her program included the Spring Song from Die Walküre; Lieder of Bach, Strauss and Wagner, In Autumn and A Song by Mr. Henry; Ethel Glenn Hier's Grandpa's Love and Leo Russotto's Sometime. Mrs. Ramon Borroff was pianist for Miss Bothwell.

Ann Chenee

Piano pupils of Ann Chenee, assisted by Frank Vigilant, flutist, presented a varied program in Steinway Hall studios on June 3. Participating were Patsy and Sheila Mattei, Francine Miller, Zena Gelenter, Miranda Sillani, Naomi Plavin and Zona Goldenberg.

Juilliard Will Publish Whithorne's Second Symphony

Dean Oscar Wagner of the Juilliard School has announced that Emerson Whithorne's second symphony will be published by the school as a result of its annual competition for the publication of orchestral works by native composers. The score had its premiere in 1937 by the Cincinnati Symphony under Eugene Goossens.

Mr. Whithorne, born in Cleveland, studied in that city and later in Vienna with Robert Fuchs. Later he went to London to teach piano and also compose. In 1914 he became executive editor of the Art Publication Society remaining for five years and then was named vice-president of the Composers' Music Corporation. He has written three symphonies, several symphonic poems, a violin sonata, many songs and solos and several chamber works. His orchestral scores have been played by the New York Philharmonic, Chicago, Los Angeles, Cincinnati, Boston, Detroit, Birmingham, (England) and Colonne orchestras.

Vera Moore at Warrens

WARRENS, ENGLAND—Vera Moore, pianist, and Nina Neusch, soprano, gave a joint recital of chamber music here recently. Miss Neusch, assisted by violin, cello, and piano soloists, presented two Bach and a Szarsynski cantata, and Lieder by Schubert, Wolf, and Brahms. For her share of the program, Miss Moore played Bach, Byrd, Purcell, Handel, a Brahms group and the Paganini Variations.

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New Publications

Reviewed by Leonard Liebling

Concerto No. 1 for Piano. By Isidor Achron.

New good piano concertos—and by that, I mean useful and usable ones—are exceedingly scarce at present. Of those heard in recent times, Isidor Achron's No. 1 in B flat minor (he has already completed his second) stands out for several reasons. It is up to date in much of its harmonic treatment; employs broadly melodious themes in place of the choppy motifs so largely in vogue today; and features a technical idiom brilliant but eminently *klaviermässig.*

Another cardinal virtue in the Achron writing is brevity of statement, development and duration. His concerto covers only forty pages—as compared with the 99 of Brahms' B flat (the first movement alone is about 40) and the 113 of the same master's D minor. Even so modern a work as Rachmaninoff's third concerto, runs to 78 pages.

Achron's one-movement opus has recognizable subdivisions (like Liszt's in E flat) a stately introduction, *sostenuto* section, scherzo (valse) and fugal finale clearly worked out and massively climaxed.

This first essay in large form is an admirable achievement and presages importantly for Achron's further creations in the field of the concerto. (Carl Fischer, Inc., New York.)

Hofheimer Pupils in Three Recitals

Grace Hofheimer recently presented her students in a series of three recitals at the Beethoven Association Club Rooms.

Muriel Maratea, a very gifted young artist, who is definitely out of the student

GRACE HOFHEIMER

class, opened the series with a program containing the Bach Chromatic Fantasie and Fugue, Beethoven Sonata op. 109, and pieces by Andre Benoist, Chopin, Debussy and Medtner. She was recalled many times.

Doris Jones, another gifted young pianist, played the second recital of the series, presenting the Bach Italian Concerto, Beethoven Sonata op. 2 No. 2, and pieces by Schubert, Chopin, Debussy and Toch. She also was forced to give encores.

Both these young pianists have had all their work in piano, theory and history of music with Miss Hofheimer, since they were young children.

The third recital was given by a group of preparatory students with Muriel Maratea again playing for the benefit of some in the audience who had requested a rehearing of her work. On this last program were: Alice Rabiner, who had studied with Miss Hofheimer only two months and was practically a beginner, Richard Neimeth, a one season student, Margery Meskin and Richard Koerner, very talented young members of the class, of longer standing. Joseph Gulotta disclosed poetry and serious musical purpose. Nanette Smyth, Noel Rubinton, Irma Benjamin and Jay Rubinton gave evidence of real talent and sincere application.

Miss Hofheimer gave a five minute talk before the concert, explaining the purpose of her work. She has evolved a technic whereby music study is correlated to the school background, and all keyboard work is based upon musical analysis and thorough musicianship.

Miss Hofheimer will again give her course for teachers at her New York studio this summer. N. S.

Harmony Guild Presents Lewis Lane

The May meeting of the Harmony Guild of New York, held in the Carnegie Hall studio of the Guild, presented Lewis Lane, American composer and pianist in a program of his own compositions. Mr. Lane, who is director of musical research for NBC, was heard in two groups: Prelude, Fragments After Lucretius and five of his Green Mountain Sketches, From Mountain Summits, Mountain Sunrise, Haunted House Camp, Sunset and Rhapsodie, composed during a winter in Vermont in 1927. He also informally discussed the numbers played.

Norbett Michael, basso, sang The Destruction of Sennacherib, a new number by Philip Heffner, winner of the Harmony Guild scholarship in composition. Fredericka Fricken conducted the meeting in the absence of Jean Buchta, musical director, now in France for summer coaching with Nadia Boulanger.

Kortschak Leads Orchestra At Manhattan Graduation

Dr. Hugo Kortschak conducted the senior orchestra of sixty-five musicians in Beethoven's G major concerto and the Liszt E flat major concerto with Myron Klempner and Leander Dell' Anno as soloists, respectively at the annual commencement concert of the Manhattan School of Music, formerly the Neighborhood Music School, on May 26. The soloists were graduates.

This was the final concert in the present auditorium. A new concert hall, gift of Mrs. John Hubbard, honorary president of the Board of Trustees, and seating about 500, with a stage suitable for a full symphony orchestra, is to be ready in the fall. The school, twenty-two years old, and under the direction of Janet D. Schenck, has an enrollment this term of 500 students.

Composers Press Sponsors Costume Program

Pupils from the studios of twelve teachers, assisted by the junior choir of the Brighton Heights Reformed Church, directed by David Leister, participated in a costume recital of music for the 1939 camp season under the auspices of the Composers Press, Inc. The program was given in the Wanamaker Auditorium, New York. Teachers represented were Hanna Brocks, Rose Becker, Ethel Glenn Hier, Ella Ellis, Ruth Hoffer, Hazel Griggs, Elizabeth Ball, Marentz Nielsen, Clara Kora Novich, Ruth Shaffner, Constance Tallarico and Augusta Tollefsen.

Composers whose works were heard included Dwight Conn, Florence Morey, Charles Haubiel, Rudolph Ganz, Clara Kora Novich, Augusta Tollefsen, Mrs. H. H. A. Beach, Elliot Griffis and Elizabeth Merz Butterfield.

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American Soprano in Paris Debut

(*Continued from page* 10)

marked her an artist of exquisite refinement.

Bernice Higgins, attractive young Chicago soprano, gave her Paris debut recital at the Salle Chopin before a full house and applausive listeners. Opening her program with Purcell and Haydn, she continued with a German group (Reger, Franz, Strauss), French items (Duparc, Fauré, Aubert) and concluded with Old English, Scotch, and American numbers. In addition to a charming stage presence, Miss Higgins has the ability to present a song in simple, comprehensive style. Although full expression of her powers as a song interpreter is still hampered by certain vocal problems yet to be solved, Miss Higgins won hearty applause for all she did. Tasso Janopoulos was the accompanist.

With a refurbished program which included Saint-Saëns' Danse Macabre (done by Alexandre) and a Fauré Nocturne (by Clotilde), the Sakharoffs, "poets of the danse," displayed their art to a packed Palais Chaillot. President and Madame Lebrun honored the concert with their presence and enthusiastic applause. Although dancing *per se* has never been a feature of the Sakharoffs' work, what with a fine orchestra, splendid routine, and exquisite costumes, the pair provide a delightful entertainment, their graceful movements and pictorial interpretation of the music in hand creating an altogether irresistible atmosphere. Encores kept the pair busy after the program ended.

Novelties Few

In point of new music, this season has been like one of Egypt's lean years. Fortunately, the Triton Society's last concert saved the situation with first hearings of Monteverdi (Combat de Tancréde et de Clorinde), Martinu (Trois Ricercari), Mihalovici (Interlude et Caprice for piano and orchestra), Prokofieff (Pierre et le Loup) and Schmitt (Six Triolets Vocaux). Stravinsky's Les Noces, in concert form, ended the evening.

Miscellaneous Events

Concerts that deserve to be reviewed in detail but which, alas, can only be mentioned in passing were given by the Finlandia Chorus, pianists Niedzilski (Chopin program), Backhaus (this concert was announced by a local paper as "the nicest [sic] sonatas of Beethoven"), Else Rykens (magnificent singer of Lieder), Joseph Bonnet (two organ concerts at St. Eustache) and Jacques Thibaud and Bruno Walter (Mozart violin and piano sonatas). Not to overlook the Loewenguth Quartet who, in six concerts, interpreted works of Beethoven, Boccherini, Mozart, Debussy, Bonnal, Dittersdorf, Brahms, Tansman, and Milhaud; or Yvonne Astruc and Jean Doyen who, in four seances, encompassed violin and piano sonatas of Lalo, Pierné, Ravel, Huré, Roussel, Debussy, Magnard, Franck, Saint-Saëns, d'Indy, Vierne, and Fauré!

McClanahan Opening Summer Class on Matthay Principles

Richard McClanahan, representative of Tobias Matthay, also director of the Riverdale (N. Y.) School of Music and a member of the piano faculty at Vassar College, inaugurates his summer class

RICHARD McCLANAHAN

for pianists on July 5. Two morning lectures will be held each week on the Matthay principles of tone-production and muscular freedom, concise practice-routine for scales and arpeggios, fundamentals of interpretation, teaching materials, musical and teaching analysis of typical study pieces, the development of singing-tone, part-playing and the art of practice are among the subjects to be discussed. The sessions, continuing until August 11, will be held on Tuesday and Friday mornings, except for the opening lecture. Private lessons also will be offered.

Mrs. Herbert Mahood, of Maplewood, N. J., was soloist on May 14 in Bach's F major concerto for piano and two flutes with the Riverdale Orchestra at their concert in the Horace Mann School. She is a pupil of Mr. McClanahan.

Salvador Ley in Recitals

Salvador Ley, pianist, presented a sonata program with Robert Rosov, violinist, at the Hebrew Education Society, Brooklyn, N. Y. recently. He was also heard at the Baha' I Centre, New York, participated in the Brooklyn Academy of Music program for the Brooklyn League for Labor Palestine, gave a recital at Central Evening High School there, playing Bach, Beethoven and Chopin numbers, and appeared at the opening of the Biosophical Institute in the Hotel Dauphin, New York.

Hear Carapetyan Unit

The Carapetyan Vocal Ensemble, a unit of The Carapetyan Choirs, under the direction of Caro Carapetyan, gave its spring concert in Steinway Hall, New York, on May 20. Harold Haugh, tenor, was the soloist.

Daniel Harris Soloist with University Women's Chorus

Daniel Harris, Metropolitan Opera baritone, was the assisting soloist at the Spring concert on May 8 of the University Women's Chorus in Carnegie Chamber Music Hall, New York. Mr. Harris sang with poise and style a recitative and aria from Handel's Julius Caesar and arias from Mozart's Don Giovanni and Berlioz' Damnation of Faust. He also contributed a group by Koeneman, Woodman, Barber, Walton and Wintter Watts and was applausively received.

The chorus, directed by Morris Watkins and with Luis Harold Sanford at the piano, offered a diversified program of folksongs, Spirituals and various arrangements including A. Walter Kramer's setting of a Minnelied, in which the composer shared in the applause and Richard Donovan's Oranges and Lemons. The thirty-four singers representing fifteen American colleges, were well-balanced and sang with admirable phrasing and good tone. G. S.

To Give Operalogues

AMY ELLERMAN,

contralto, will direct and participate in operalogues on July 11 for the Ohio Valley Choral Association, in Wheeling, W. Va., presenting excerpts from Carmen and Il Trovatore in costume, with spoken narrative. Miss Ellerman has sung frequently in Wheeling, and this engagement is an outcome of successful previous appearances.

Huapala to Resume Classes in Washington, D. C.

Huapala, Hawaiian dancer and teacher of dance, will continue her Thursday classes at the Marion Durbrow Venable Studio, Washington, D. C., during the early summer. On May 25 she sailed for Bermuda on the SS. Manhattan for three appearances, accompanied by the Lukewela Hawaiian Orchestra from the Mon Paris.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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De Pasquale, Salvatore
De Phillippi, Dora
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Errole, Ralph
Ferrarro, Carmen
Fulelian, E. A.
Galloway, J. A.
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Golub, Solumn
Gottlieb, Jacques
Gutman, Julius L.
Gygi, Ota
Harwood, Marjorie
Hazard, Rose
Heimel, Jean
Helmuth, De Roda
Holt, Vivian
Howell, Dicie
Jelica, B. W.
Johnson, Harison Wall
Johnston, Norman
Kormendy, Arpad
Krebs, Walter S.
Langenhan, Christine
Lauritano, Celestine
Le Bermuth, Edythe
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Lewing, Joseph
Loverde, Chev.
Margolis, Mollie
Maturo, Angelo
McMurtrie, Leighton
Meli, Antonio
Monfried, Louis
Nicastro, Oscar
O'Shea, Alfred
Oulukanoff, N.
Perrson, Frederick
Peters, Wm. B.
Pollak, Julian
Rappaport, Elbert
Reynolds, Eleanor
Rosanoff, Alexander
Rosenthal, S. N.
Rummel, Walter
Silverman, Belle Fisch
Stanford, Eldora
Stein, Harold
Valencia, A.
Villa, Fernando
Vincente, Eumenio Blanco

Norfleet Trio Again Holds Summer Camp

Peterborough Girls' Courses to Include Concerts

Sunday afternoon concerts by the Norfleet Trio, its directors, will again feature the summer work at the Norfleet Camp, Peterborough, N. H. The trio comprises Helen, Catharine and Leeper Norfleet. The camp will open on July 1 and continue to September 1. Registration is limited to thirty-five girls of all ages, the program being adapted to each. The ages usually are between five and twenty-one. No activity, either artistic or athletic, is compulsory, and there is expert instruction in all sports as well as in the arts.

The general program follows that of the Helen Norfleet School, conducted during the winter season in New York City. Here two groups of studies are available, the first stressing the arts and the second that of business, including home making and dietetics. The activities of the school include the special study of an art or other subjects, daily practice, general background course including the study of at least one foreign language and attending at least one New York attraction each week, besides sports, frequent teas and musicales and other functions.

Edwina Robinson, soprano, Jean Rucker, pianist, and Marie Brandeis, dancer, all of whom are students of the institution, recently offered a program at the school.

Alton Jones at MacDowell Club

Alton Jones, pianist, was soloist at the MacDowell Club, New York, with the club orchestra under Karl Kraeuter in a suite for piano and string orchestra by Mario Pilati. With Edwin Hughes he played the Bach concerto in C major for two pianos with an orchestra directed by Hans Letz at the final meeting this season of the Bohemians at the Harvard Club. Mr. Jones also appeared on May 24 at the McCarter Theatre, Princeton, N. J.

He gives a two-piano recital with Marion Morrey on July 5 at the McMillin Theatre, Columbia University and on July 18 appears in the Juilliard School series of piano recitals. His next Town Hall recital is scheduled for December 3.

"Bon Voyage" for Wagnerian Tenor

MR. and MRS. LAURITZ MELCHIOR

with a miniature boat presented to them as they sailed on May 24 on the SS. Queen Mary for London, where the Metropolitan Opera tenor is to fulfill engagements at Covent Garden.

Bartlett and Robertson to Make South African Tour

Ethel Bartlett and Rae Robertson, duo-pianists, sail on June 22 from London for South Africa on a tour under the management of the Community Concert Associations. This is their first visit there and also the first time Community Concerts has inaugurated a series there as Ward French, general manager, introduced the plan only last September.

Since leaving the United States, the British pianists have been fulfilling engagements in the British Isles and plan to vacation for a time on their Island in the Hebrides. They return to the United States in January for appearances in Brantford, Ont.; Weymouth, Mass.; Ponca City, Okla.; Macon, Ga.; Kingston, N. Y.; Syracuse, N. Y.; Seattle, Wash.; Vancouver, B. C.; with the Rochester Philharmonic; in Ann Arbor; in the Eaton Auditorium Series at Toronto; in Grand Rapids; with the Cincinnati Symphony; for the Elizabeth Sprague Coolidge Foundation in the Library of Congress; in Ames, Ia.; and with the New York Philharmonic under John Barbirolli.

Music School Settlement Concert

A large and absorbed audience heard the May 5 concert of the Music School Settlement (Melzar Chaffee, director), at Town Hall, New York. The varied offerings of the evening included vocal, violin, piano and cello solos, every performer playing from memory, many of them with superior musical and technical interpretation. There were ensembles for piano and strings, a Junior Orchestra, Senior Orchestra (conducted by Mr. Chaffee), choruses and original piano compositions. It was an altogether distinctive program, redounding to the credit of Director Chaffee, Mrs. Robert Cresswell, president, and the instructors.

F. W. R.

Belshazzar Premiered

Hadley Oratorio in New York Hearing by Tuthill School

The first New York performance of Henry Hadley's Belshazzar was given by the Tuthill School for Oratorio, James A. Brown Tuthill, director, in Carnegie Chamber Music Hall on May 24. Mrs. Hadley, widow of the American composer, was among those present.

The oratorio has the brilliancy and inventiveness that distinguished this composer's creations. A fugal passage in one of the choral numbers was particularly impressive. The spirit of the text is maintained throughout the score. Augustine Jaquillard, soprano, as the Queen sang with distinction. Russell O'Brien, baritone, in the title role and Allan Werner, tenor, the chronicler, were adequate.

Saint-Saëns' The Deluge followed, the soloists including Miss Jaquillard, Beulah Gorvin, contralto, Mr. Werner and Wallace Mattice, baritone. The final chorus, with the opening fugue, disclosed at its best the fine work of this organization and its steady progress. Good tone quality, a proper balance of parts and incisive attacks were in evidence. The soloists were entirely satisfactory. Mr. Tuthill is fortunate in having such an excellent accompanist as Alice Wightman, a tower of supporting strength.

G. F. B.

Charbonnel for Rocky Hill School

Mme. Avis Bliven Charbonnel has been named to the faculty at the Rocky Hill Day School and will open a school of music there. Mme. Charbonnel plans to make the school a music centre with chamber music programs, special courses and private lessons. Lillian B. Hale will be in charge of the art department and there also will be a course in eurhythmics. The general plan will follow that in Mme. Charbonnel's school in Providence, R. I.

On June 10 Mme. Charbonnel was guest at a reception at Campbell Hall and her Community School of Providence and the Peacedale Neighborhood School, a branch of her Providence school, gave a demonstration of their work done under her direction. The Peacedale school closed on June 14. The Providence school on June 26 began auditions for the new term.

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MUSICAL COURIER

Review of the World's Music

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NORMAN ROLAND

Canadian Baritone

Heard in Town Hall, New York, This Season, Sang Telramund in the Toronto Opera Guild Production of Lohengrin under Sir Ernest MacMillan